

# Journal of the Royal Institute of British Architects

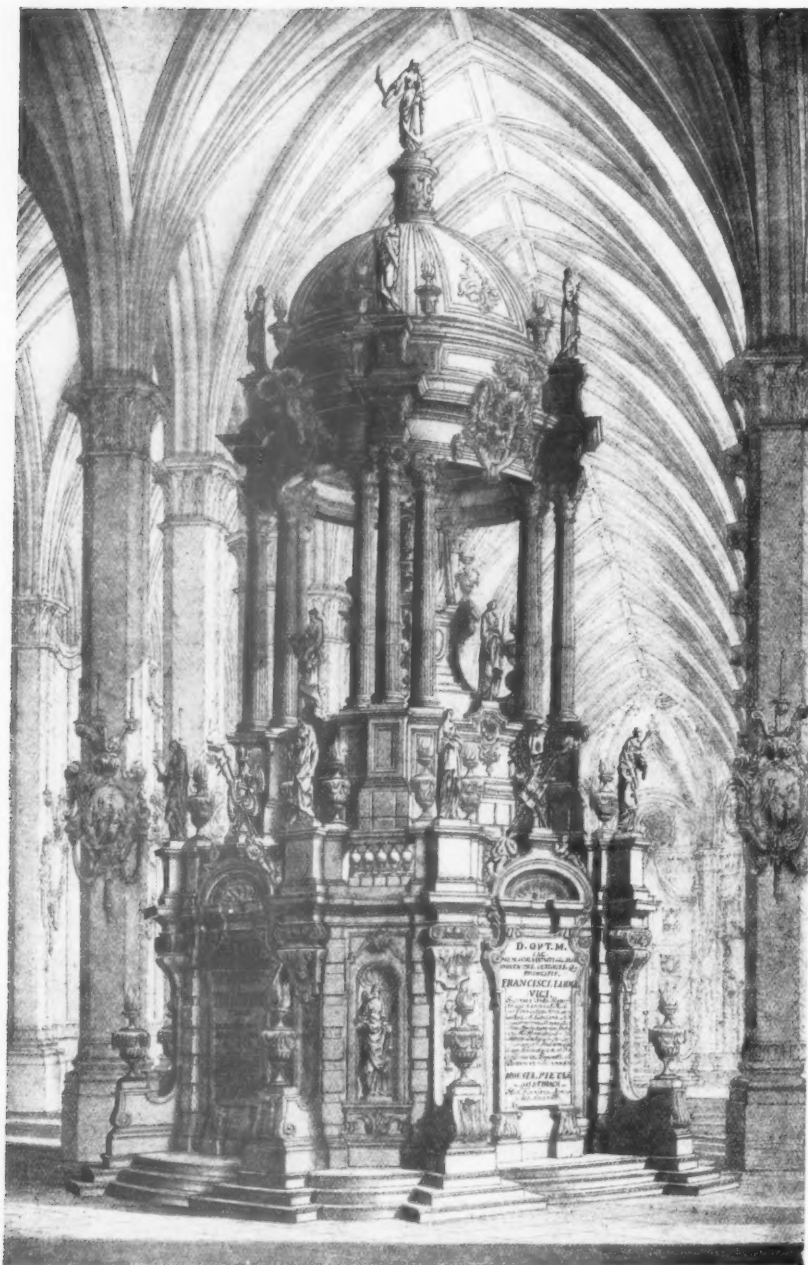
THIRD SERIES

VOL. XXXVII. No. 7

8 FEBRUARY 1930

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DESIGN FOR A CATAFALQUE BY GIUSEPPE GALLI BIBIENA [1696-1756]  
 The Original Drawing from which Plate III. of "Architettura e Prospettiva" (fo. Augsburg 1740) was engraved  
 R.I.B.A. Collection



## An Address to Students

BY THE PRESIDENT, SIR BANISTER FLETCHER, F.S.A.

*[Read before the Royal Institute of British Architects on Monday, 20 January 1930.]*

**A**N address to students of the Royal Institute of British Architects has for many years been one of the duties of the President, and it may appear strange to you that I should say that it does not seem long since I was myself a student listening to the President of that time. I do not know that I can add much that is new to the valuable addresses of my predecessors. We must, however, remember that, though the matter may not be new, it is presented from a new angle by a new mentality, and, moreover, the presence of new students justifies the annual repetition of an address as a stimulus to renewed effort in your work.

I should feel inclined, if I had my way, to deal with the study of architecture from my own experience of the difficulties which have to be surmounted, and the setbacks and disappointments which every architect must encounter both in his preparatory stage and in his after career, and it would perhaps be of more interest to talk to you in less formal surroundings than this occasion requires.

However, I hope to put before you some thoughts, ideas and suggestions which I believe may be of use to you in preparing to start on the

great adventure of life. I would remind you of the noble profession you have selected, and of the great architects whom you follow, who have enriched the world with creations of surpassing beauty so that it is difficult to imagine what the conditions of life would be without them. If we think of architecture in this aspect it must arouse a spirit of enthusiasm and create a determination to make a constant effort to design buildings which may go down to posterity as worthy examples of creative work of the age in which we live.

It is well from time to time to review the history of our art in the different countries of the world in order that we may realise the importance and diversity of an architect's work.

Egypt stands for all time marked out by her Pyramids, those stupendous mounds of masonry, by her mysterious and awe-inspiring Temples and Tombs which, with their wall sculptures, form a lithic history of the race, and are of unending attraction and interest. Greece, that wild and mountainous country, may be considered the fountain head of purity in architecture, and the Parthenon, created by Ictinus and Callicrates, with the co-operation of the sculptor Pheidias, excels all other temples, combining as it does in

the most successful manner architecture, painting and sculpture, and Greek architecture, both on the mainland and in the islands and colonies, has exercised incalculable influence on succeeding art.

Rome, spreading her Empire over the whole of the then-known world, and influenced by Greek art, practically laid the foundation of subsequent development in architecture, for wherever the Roman standards were planted there sprang up the peculiarly Roman type of building. The Pantheon at Rome is a notable achievement in what was then a new form of building, as it owed the possibility of its construction to the invention of concrete, while the *Thermæ*, *Basilicas*, *Forums*, and *Amphitheatres* throughout the Empire are all instances of Roman enterprise in architecture, and of the novel designs they were able to produce owing to the free use of concrete, which was employed universally much as to-day we are at liberty to resort to reinforced concrete and steel framing.

In order to realise the progressive adaptability of our great art, we must note that the Mediæval period was productive of other new types of structure—Churches, Castles, Houses, Monasteries—which, although they differ from the Roman manner of building, yet derive many of their features, both constructive and decorative, from Roman precedent. The Renaissance period itself, with new Palaces, Mansions, Guildhalls and Town Halls, while assimilating the features of old Roman art, also owed much to the mediæval period both in planning and detail. There were giants in those days, men of vision and of practice, men of versatility who were masters in our art, such as the inventive Brunelleschi, the correct Vignola, the playful Sansovino, the mighty Michelangelo, and the scholarly Palladio. In England, Inigo Jones and Sir Christopher Wren, while their designs were based upon Italian Masters, still stand out as great Englishmen who have exercised enormous influence on later English architecture. Modern architecture, however, in its accumulated knowledge of all previous phases of architectural development—Egyptian, Greek, Roman, Mediæval and Renaissance—has naturally been influenced by such knowledge, but must be controlled by the necessity of planning buildings suitable for the diverse requirements of our peculiarly complex civilisation. England has had her own distinguished line of architects, of whom we may

well be proud, and whose work you may confidently follow, while also keeping in mind the necessity of developing your own ideas and of realizing the new needs, great and small, of our ever-changing conditions, both in the Mother Country and in the Dominions overseas.

You will, I trust, remember the six conditions which in all countries and ages of the world exercise their determining influence upon architectural style—those we may regard as permanent officials in control of architecture. But in these later days there are special aspects of great material importance which call upon us to exercise ingenuity in plan, elevation and general detail. There is the serious increase in the cost of labour, and this would appear to be a new condition which has come to stay, if not to grow. Therefore you must decide what is the best use to which you can assign the funds at your disposal. You can allow this limitation to hamper your style, or you can turn it into an aid to inventiveness. Now here again you are not left without a signpost from the past, for the great Sir Christopher Wren was faced with this same difficulty in an aggravated form when with very restricted outlay he had to rebuild the city churches after the Great Fire. You can study each church and notice how he apportioned the money at his disposal to that part of the design which would be most effective—one of the great lessons you can learn from this past master in our art. Triumph over new difficulties is the test of power to turn untoward conditions to inventiveness in design.

The higher cost of labour is a factor that controls, not only the actual work on the building, but also the prices of all materials, whether stone, bricks, reinforced concrete, wood, lead, tiles, steel, and all this has to be estimated for in a new way, and so there must be a marked change in architectural treatment to meet this economic necessity.

We may, indeed, even be thankful that superfluous ornament and meaningless features and dust-collecting mouldings are being largely eliminated in the search for reduction of cost. Here I would sound a warning note that you should study the wishes of your client as to expenditure. You must not allow your own ideas of design to outrun his ideas of outlay. You must learn to cut his coat according to his cloth, just as Wren did in his churches. Moreover, now that public buildings, business



premises, and private dwellings have to be increasingly huddled together, especially in towns, it becomes imperative to seek repose in design, besides providing a structural surface that does not lend itself to the collection of smoke and dirt. Reinforced concrete as a modern material is likely to produce novel features when it is used as the carcase of a building, for it demands great judgment in its external treatment. These and many more problems must not be forgotten when preparing your designs.

The training for students is now carefully laid down by the Board of Architectural Education, and there is little that can be added to the actual syllabus. The knowledge of what has already been accomplished seems a necessary part of a student's education in architecture, because, if studied aright, it means that you have realised how the problems have been solved by the architects of successive periods. Nowadays everyone who claims to be educated knows something about the architecture of the past, and an architect should at least know as much about the history of his art as his client. It is indeed encouraging to realise the increasing public interest in architecture, and in some of the great public schools it is being taught as a necessary and stimulating aid to the understanding of history; and the R.I.B.A. has even recently instituted, as you know, a series of lectures to children on the subject.

A comprehensive knowledge of the most up-to-date methods of construction is of the greatest importance, and too much stress cannot be laid on this aspect of our work, for design and construction can never be divorced, and indeed cannot be too intimately connected, so that steel construction, graphic statics and calculations in regard to structures are properly included in the necessary professional education of an architect.

I regard it as of supreme importance in a student's training that he should study and measure old buildings. Sketching facilitates your powers of drawing in perspective and of making studies of your own proposed buildings as they will actually appear, while measuring existing buildings puts you in touch with actual construction and brings you into communion with the craftsmen of the past by showing you how they attacked their difficulties and carried out their work to a successful completion. Have a sketch book always with

you to jot down any detail of construction which will be of use in your own designs. The R.I.B.A. medal for measured drawings is, in this respect, one of the most useful competitions for which a student can enter, as he thus gains much practical knowledge.

I have many pleasant recollections of the twenty successive years that I went on the A.A. excursion to different parts of England when we sketched and learnt to love the architecture of the homeland, besides making many lasting friendships.

It is impossible to lay too much stress on the importance of design in an architect's training, since designing for practical requirements is the architect's *raison d'être*, and he is most successful when he arranges plan and elevation to produce a harmonious result in mass and proportion.

I also regard as of great value the competitions held annually under the ægis of the R.I.B.A. because they impel the student to exercise his imagination in a definite and decisive way in solving a given problem, such as in the Soane, Tite, Victory, and Rome Scholarship in Architecture. I therefore advise you to enter as many of these competitions as possible, because you will not only realise your want of knowledge by comparison with other competitors but you will also obtain much satisfaction and experience in working on designs which involve many aspects of an architect's practice.

I look back with the greatest pleasure on the time spent as a student in the Royal Academy and in the classes of the Architectural Association and on the competitions for which I entered. Although success is a secondary consideration, I still remember the satisfaction I myself experienced in gaining the Architectural Association Medal for Design, the Tite Medal of Merit, and the Essay Prize. In my student days the Royal Academy school was regarded as an institution which every young architect should try to enter, and I shall never forget the instructive time spent on preparing designs with R. Phené Spiers, then master of the school, and with Royal Academicians, including Norman Shaw, Arthur Blomfield, Sir Ernest George, Alfred Waterhouse, J. L. Pearson and John Belcher, for it was indeed a great privilege to have the helpful and instructive criticisms of men of such experience.

In working through courses in design and

construction and in acquiring a knowledge of the nature of materials, of modern sanitary science and other subjects, it must always be remembered that the knowledge thus obtained is only a means to an end, which is the erection of the building itself. That must be the object in view in laying down any scheme of architectural education, and it therefore follows that the student must get practical experience apart from what he can learn at the drawing board and from books.

The various schools of architecture arrange periodical visits to buildings in process of construction, but I would advise any student to act as a clerk or assistant clerk of works so as to see the building grow from day to day, to learn about the behaviour of different materials and thus to gain a practical insight in overcoming the difficulties in the erection of buildings. The knowledge which you can obtain from a clerk of works or competent foreman will be of the greatest assistance to you in the carrying out of your own designs.

An architect has to know all about building methods which he has to superintend, and in order to supply this knowledge my late brother, Major H. Phillips Fletcher, arranged that the Instructors in the various building crafts at the Trades Training School of the Carpenters' Company should give practical demonstrations in craftsmanship to London University students, and I am frequently hearing of the appreciation of this method of obtaining practical knowledge.

All training should have as its object the turning out of an "all-round man," for no one knows what class of work he will have to carry out in after life, and it may be totally different from his expectations. I think it was the late Alfred Waterhouse, R.A., who told me that he had always hoped to have a church practice, for he was interested in Ecclesiastical Art, but that, by force of circumstances, his practice principally consisted in designing office buildings, Town Halls and Assize Courts!

Architects are students always, but when the so-called studentship days are concluding, and before starting in practice, it is well to enter other architects' offices in order to get additional experience and a wider outlook. I myself entered three offices of very different character after my pupilage days were over, and have never regretted the time so spent.

In regard to design in modern buildings, do not

be led astray into thinking that you are better able to produce something original without a study of the best examples of what has gone before. Believe me, there is real value in tradition, and the architect who is thoroughly conversant with it is more likely to exercise originality in his designs than one who has not been trained in the tradition of the past. Architecture, which is lithic history, much resembles language which has come down the centuries with changes in each age. Just as no lasting benefit can come from a newly invented language, such as Volapuk or Esperanto, for we still speak the language of Shakespeare, though with alterations of phrase, so it is inconceivable that modern design justifies originality involving the invention of new forms divorced from tradition. Forced originality is not to be encouraged, for natural originality should result from new conditions and new materials. As Pope has put it:

"In Arts, as Fashions, the same rule will hold  
Alike fantastic if too new or old."

It will be admitted that nowhere perhaps is there more originality than in American Architecture, and yet many of the most prominent American architects have been trained at the Ecole des Beaux-Arts in Paris, where tradition is most rigidly adhered to in the curriculum.

Our first concern after the choice of site is for right planning and effective elevation with correct proportions, but we must not regard detail as of little consequence, for it is essential to success. In domestic work you must consider with an æsthetic appreciation of appropriateness door furniture, window fastenings, mantelpieces, electric fittings, cornices and mouldings; if there is to be harmony in the interior all these must be controlled by the scale and style of the house, simple in type for a cottage and on a grander scale for a mansion. The Brothers Adam owed the success of their delightful houses to the happy combination of general design and decoration, which included fittings and even furniture.

I would remind you that it has been said that genius is the capacity for taking infinite pains, and it is only by hard work that you can hope to succeed.

We must not forget that the competition system now in general vogue in this country opens up avenues of opportunity, which I believe do not exist in any other profession, while the good work being carried out in the British Dominions beyond the

seas gives further scope for the young architect. The future lies before you and beckons you on to fresh effort and ultimate success. Presidents come and go, students come and go, but the art of architecture goes on from generation to generation, with firm roots in the past, a living growth in the present, and ready to put forth fresh young leaves

in the future, ever growing, ever changing, and yet ever the same.

In conclusion, in wishing you all every possible success in your careers, I would exhort you to give free rein to enthusiasm, cultivate imagination, and practise industry, all three of which are essential to a successful career in architecture.

### Vote of Thanks to the President

The Rt. Hon. VISCOUNT BURNHAM, G.C.M.G., C.H. [*Hon. F.*], in moving the vote of thanks to the President for his Address, said: It is my pleasant duty to move a vote of thanks to your President, Sir Banister Fletcher, for his admirable and appropriate address. I admired nothing more in his address than the deft and ingenious combination of the practical with the ideal. That strikes me as eminently suited to the subject of architecture, which, as we all know, is the basic art of our civilisation. We talk, no doubt, of the styles of architecture which best harmonise with the mysteries of religion, but we must not forget that, in the satirist's phrase,

"To talk of architecture is but a joke

Until you build a chimney that won't smoke."

That struck me as being the spirit of the President's address; he went into the practical side of your art in a way that I am quite sure is helpful to all the students who are here this evening.

About two years ago it was my privilege to be conducted over the New Delhi by my old friend, who is one of the most distinguished members of your profession, Sir Edwin Lutyens. He and Sir Herbert Baker are the two architects who are jointly responsible for the greatest experiment and the greatest opportunity in the art of architecture which has been given in our modern day. When we realise that at one time they had 30,000 workmen at their command, we see that since the Pharaohs there have been no architects in so splendid a position. I do not say that everything is perfect in what has been evolved, but at least we know that at New Delhi they have had the advice and the work of two of the most eminent architects of the time. Speaking of Sir Herbert Baker, I do not forget, from what I have seen in South Africa, that there is no man who has done so much for architecture in the Dominions beyond the seas as he has. So far as New Delhi is concerned, perhaps in some cases the practical has been sacrificed to the ideal; but at any rate the Viceroy who have already begun to live in their new Palace will have to adapt it to the commonplace needs of everyday life, even amid the glories of the Moguls.

Sir WILLIAM LLEWELLYN, K.C.V.O., P.R.A., in seconding the vote of thanks, said: It seems

to me that only a few days ago I stood here seconding a vote of thanks to the President for his inaugural address, and I thought that that occasion would have excluded me from further occupying this position to perform an equally pleasant duty to-night. A quaint writer of the seventeenth century said that the end of architecture is to build well, and that well-building had three conditions: commodity, firmness, delight. That, of course, you can construe into successful planning and putting up a building that will not fall down. And delight, of course, had reference to the artistic side of the building. Your President has dealt with these conditions extensively in his address to students. I would stress the need of paying attention to the third condition, delight, because it is that condition which distinguishes the architect as compared with the ordinary builder. Architecture is not only a science but an art, and the great architect is, at one and the same time, a good builder and a good artist. A knowledge of the scientific side can be acquired by most students of ordinary intelligence, but the artistic side requires great and careful development. In developing the artistic side, as your President has told you, a comprehensive knowledge of the past cannot be dispensed with, for it teaches us, among other things, that there is no finality in art, and that the progressive changes which have taken place have been perfectly normal and rational changes due to the demands of the time. It also demonstrates that in all these changes one beauty is lost but others are gained. And so I hope, in all the changes that are taking place to-day, that this point will not be lost sight of, and that beauty will be sought for, even though it may be difficult to find in some types of modern buildings that are being erected. Your President has given you sound advice. He who would get on in life must take advantage of the knowledge and the experience of others. And this I say to you: Take Sir Banister's advice and that of all your seniors; use their knowledge and experience, and so save much time, for self-sufficiency may lead to blundering and disaster.

The HON. SECRETARY (Mr. Sydney D. Kitson [*F.*]): We are fortunate in having with us this evening the Rt. Hon. George Lansbury, His Majesty's

Chief Commissioner of Works, and, though he has not been warned, I do hope I may induce him to say a word in support of this vote of thanks.

The Rt. Hon. GEORGE LANSBURY, M.P. (H.M. First Commissioner of Works): I want to thank those who asked me to come here, and I want to thank your President for giving me the opportunity of listening to his address; and I hope that, like all the younger students here—and I am the youngest in this particular subject—I will benefit by it, for the good of the Department which I happen to represent here this evening.

I should like to say in addition that I hope in all discussions about architecture everyone will remember that it is very fine to build magnificent buildings to pray in, and magnificent places to work in, but it is an infinitely better thing to build streets that are a beauty to look at, and homes for the people which are beautiful to live in. That is my idea of true

architecture. Though I am a downright Socialist I am a great believer in tradition, and I am a great believer in old buildings. There are only two or three things I have had to do with architecturally in a direct way. I assisted in preserving some good old almshouses in the Mile End Road, and Bow Church, which stands in the middle of the road. I had to do with the building of a school which, I think, is one of the best Poor-law schools which have been built in this country. And I had something to do with helping to build what I am sure is a good specimen of architecture—Whitechapel Church in Whitechapel Road. I am rather proud of these things, but I am not proud of a good deal of the architecture of the new buildings which are being put up for people to live in. I hope the young architects will give us something better in the future.

The HON. SECRETARY then put the vote of thanks, which was carried by acclamation.

## Review of the R.I.B.A. Prizes and Studentships, 1930

BY W. H. ANSELL [F.].

[A Paper read before the Royal Institute of British Architects on Monday, 20 January 1930.]

THE PRESIDENT, SIR BANISTER FLETCHER, F.S.A., IN THE CHAIR.

NO one regrets more than I the unfortunate illness which prevented Mr. de Soissons from standing in my place to-night. We tender him our sympathetic murmurs, but, with the task still in front of me, I cannot help feeling that, for him, the illness was not without its compensations. It is true that I have promised to perform this duty in 1931; but a duty a year ahead is no duty at all. To be suddenly confronted with it, to have a whole year of one's life wiped out by a stroke of the MacAlisterian pen is most disturbing—I understand, now, the clamour for the twelve days as I never understood before.

The essential equipment of the "Compleat Critick" is an unassailable sense of superiority to the rest of mankind. This, I fear, I have outgrown. I stand, therefore, merely as one of the elder brethren, still, I trust, a student myself, and, as such, entitled to the freedom of comment which all students claim.

In the pamphlet published by this Institute there is a diagram of the ladder of prizes, the top of which is, by the way, shown at the bottom.

The Tite prize is intended for the man who has reached the intermediate stage; following this for the Associate or an equivalent certified attainment, come, in alternate years, the Soane Medallion or the Victory Scholarship. The topmost rung of the ladder is the Rome Scholarship.

The winner of the Tite is admitted direct to the final stage of the Soane Medallion. He, also, with those receiving Honourable Mentions, is exempted from the design portion of the R.I.B.A. final examination. Any competitor in the final competition for the Tite is exempted from at least one of the final testimonies of study.

Similarly, the link between the Soane and the Rome

prize is provided by the admission of the Soane winner direct to the final competition for the Rome Scholarship.

There is, therefore, even for the also-rans, some reward for the time and trouble taken in completing a design in these competitions.

The remaining prizes definitely concerned with design are the Owen Jones studentship for the study of colour and decoration, the Grissell, a constructional subject involving design, and the Alfred Bossom Travelling Studentship for the study of commercial architecture in America.

The Saxon Snell prize for the encouragement of the study of hospital design and construction, and the Arthur Cates prize may also be in part concerned with design. The scholarships not involving original design are the venerable and ever-popular Pugin studentship, the Measured Drawings prize, the Hunt Bursary for the study of Town Planning, the Neale Bursary for research in the field of historical architecture. The silver medal for an essay on a subject of architectural interest gives the literary man an opportunity of taking his part in what is a catholic and comprehensive scheme of prizes. Were the Board of Architectural Education to plan anew an ideal scheme of studentships it would not be so very different from that which has come about, almost casually, by the generosity of the Tites and Soanes, the Grissells, Snells and Bossoms.

So much for the scheme. The hunt is up. What has been the response?

Beginning with some of the smaller prizes—the Arthur Cates prize was not awarded. A town-planning subject was set, but the design of the one competitor who entered created more difficulties than it solved.

The same competitor, Mr. Daniel, was the only entrant



for the Hunt Bursary, and, in this, he was successful with a selection of drawings of housing schemes and layouts.

The Neale Bursary was won by Mr. Cormack, who is, perhaps, a little lucky. The intention of this studentship has not been fully understood. It is by no means to be considered as a second Measured Drawings prize. There must be evidence of research which the mere measuring and plotting of a building does not necessarily give. If such measuring threw new light on historical methods of construction, if it assisted the tracing of external influences on a national art, if it explained schools of craftsmanship, well and good; but such excellent drawings as those of Dorchester House are fitted for the Measured Drawings prize rather than for the Neale Bursary. If their author is wise he will add other drawings to them and resubmit them for the former prize. Mr. Cormack sends many sketches and measured drawings of Spanish ironwork which were held to approach more nearly the founder's intention, though, had there been a short thesis in addition, the issue would have been sooner placed beyond doubt.

That the Saxon Snell prize of £100 has been awarded to a competitor who had made three previous attempts is a proof that industry is sometimes rewarded. His was the only entry. That there is so little competition is matter for regret. The hospital of to-day provides one of the finest opportunities for adventurous and original planning, for the use of new materials, new methods of construction, new systems of heating, for modern expression in design based on the very latest thought in medical practice.

Yet this vital scientific subject and this valuable prize leave our modern student cold.

I suggest that evidence of interest in this type of building, as shown in original design, be accepted as indicating the kind of student most likely to benefit by the Saxon Snell prize, even though "special practical knowledge" (quoting from the conditions) be not obvious.

The Measured Drawings prize of £75 attracted only two entrants. The value of this prize is the same as the Pugin, which alternates with it in succeeding years, yet, while the Pugin seldom fails to attract a good entry, the Measured Drawings prize is to be had almost for the asking. This is not to belittle the achievement of "Parsnip" (Miss Sadie Speight) in winning it, for her delightful drawings might well have been successful had the competition been much stronger. She draws the marble screen at Greenwich, the indication of the material being, perhaps, a little lacking, and the Monte di P.eta at Brescia. I have doubts as to the wisdom of choice shown in the Italian subject, but, for the business-like notes made on the spot and the beauty of her detail drawing, nothing but admiration.

"Cyma" sends drawings of Castle Howard which would have been improved by a general plan—the notes are rather weak and the  $\frac{1}{2}$ -inch detail drawing indeterminate.

Four students submitted drawings for the Owen Jones Studentship and £100. The subject was a Civic Hall set in a park. Competitors were asked for a scheme showing the interior form and decoration only. "Chameleon" (Miss Kathleen Anne Veitch) wins with a scheme that, in colour, carries sobriety almost to the point of gloom, the wall decoration is restless in pattern and its change to unsuitable landscape in the end recesses too sudden and

unexplained. The signs of the Zodiac over the windows are amusingly suggested and might well have been made into focal points of strong pure colour.

The merit of this design is in the unity of its colour scheme and the quiet sensitive variety introduced into the ceiling; yet I cannot but feel that any self-respecting chameleon would consider itself unworthy of the reputation of its species could it not change into many more cheerful colour schemes than this.

That there are worse things than too low a key is shown by "Luds," whose canopies to windows and end of room are overpoweringly red.

"Lampadaire's" drawings are unfinished, "Lilith's" are clear, without hesitancy, but also, alas, without very much inspiration; the glazing is rightly comprehended as an integral part of the design and the lettering on the drawings is interesting in itself.

The Grissell prize has not been awarded. The subject was a Concert Pavilion on a pier. There were five entries, but none of the designs reached a standard sufficiently high to justify the award of the prize.

"Steinway" was the best sent in. His plan and general idea of scheme were sound, but his material and elevational treatment were unsuitable. "Zob" was placed next by the jury largely on his choice of material and type of construction.

Of the other designs sent in it were, perhaps, kinder to say nothing, yet I must commend the determination which can carry through a set of constructional drawings to a finish.

The Alfred Bossom Travelling Studentship and £250 has not been awarded. There were only two competitors, one from the Schools and one from the outer world. The subject was a departmental store on an island site of about 300 feet by 160 feet. The departments needed were stated but no detailed areas were given.

In addition to the drawings a written statement was required giving in detail the cost of the building with all professional, legal and architectural charges, and a further statement of outgoings under six headings.

Altogether a formidable proposition and one not to be lightly undertaken.

While the jury did not consider either of the designs of sufficient merit to deserve the Studentship and the £250, yet each of the competitors has been awarded a Silver Medal. "Gurrie" (Mr. Harold Bertram Rowe) had, on the whole, the better plan and "Truro" (Mr. Edward Forster) much the better elevation.

"Gurrie's" rooms are too high, a ground floor of 21 feet with a mezzanine is a mistake, and both competitors fail in the allocation of room to the various departments.

"Gurrie" scores by the introduction of a second basement but he devotes insufficient space to stock rooms and his arrangements as to receiving, packing and despatch are defective though far better than "Truro."

"Gurrie" cramps his groceries, hardware, electrical and fruit and flowers. "Truro" provides the same space for hair-dressing as he does for furniture, and less for furniture than for books, stationery and library. "Gurrie" locates ladies' wear on three floors and both devote too much space to the restaurant. Valuable selling space on principal floors is wastefully used by "Truro," for counting-



house, and too generous and unnecessary toilet accommodation on each floor level.

Neither competitor places his lifts very well. "Gurrie's" are too close to the main entrance and "Truro's" batteries of only two in one position are too small and widely separated.

"Truro's" failure to provide direct exits from his main staircases to the street would be questioned by the L.C.C.

"Truro" sets back his shop windows behind the frontage line, thus permitting window gazers to follow their hobby under cover and without obstructing the pavement traffic. The piers on his elevation are far wider than on his plan.

"Truro's" financial statement has one interesting item:—

Architect's fees, 6 per cent. on £54,000	£32,400
Expenses .. .. .	600
Total .. .. .	£33,000

The quantity surveyor is similarly generously dealt with, he is stated as receiving £13,500 on £54,000. I imagine a nought must have fallen out from the cost of the building somewhere.

"Gurrie's" elevation is badly conceived.

It would seem that the London student "Truro" has not made sufficient use of the opportunities available for the study of great stores at first hand. Had he explained the purpose of his enquiries the heads of several London firms would gladly have given him facilities for inspection and investigation.

For the R.I.B.A. Essay Prize, six essays were sent in. The prize has been awarded to "Research," who turns out to be none other than Mr. R. A. Duncan.

"Polly" writes on "The Development of the Bridge in England." He assembles many interesting photographs, but does not marshal his material well nor bring his comments upon it into essay form.

That I consider the weakness of "Milesian," "A.B.C." and "Much," who send what might be very good lectures with lantern illustrations, but which lack the literary style the true essay character demands.

"Ebor" (Mr. William Arthur Eden) receives a Honourable Mention for a thoughtful essay on John Carr, of York. While being a biography it yet is more than that, reviewing the influence of the times on the man as well as of the man on his times.

He gives an interesting description of the York of Carr's day—when Laurence Sterne was prebendary there and writing *Tristram Shandy*.

"Research," however, wins the medal with an essay on "Science and the Art of Architecture," an introduction to the study of the causes of the disturbance of tradition. This conforms much more to the accepted idea of the essay. Section I—Concerning Tradition. Section II—Pure Science and Philosophy. Section III—Applied Science and Invention. Section IV—Architecture the Social Art. The literary quality is reasonably restrained, though I could wish that "Research" would extend his researches and find an alternative to the word "concept," of which he seems unusually fond.

I consider this a good award, well deserved.

The Tite prize has been awarded to "Corio" (Mr. Arthur Charles Collins) an Australian architect; 186 can-

didates entered for the preliminary competition, and, of these, only 21 succeeded in winning a place in the final. Two of these fell by the way. Nineteen finished their designs and sent them in. Whatever may be said in criticism of their work it must be recognised that their presence is in itself an indication of good work done in a very fierce competition.

The Tite subject this year is a delightful and inspiring one. A small monastery set on the hills above a little Italian town. The road from the town encircles the hill and comes on the site from the north; the ground slopes to the south, fairly gently at first, then drops sharply steep by steep with terraces of olives and vines. The buildings will sit on the easier slope, and perhaps, a spur may jut out for a view of the tiled roofs far below.

Twenty monks and a Prior—no great abbey this, merely a Priory. The separate cells suggest the Carthusian order, the day room and library indicate a somewhat human and liberal community, yet a religious order, with well-defined duties, vowed to poverty, to chastity, to obedience.

The approach from the road is to be arranged with some formality as a public way to the monastery. What better for this than a little avenue of cypress trees from road to gatehouse?

Let us, as students, attempt to visualise the problem—before setting pencil to paper.

The whole precinct must convey a sense of enclosure. There must be a curia, an outer court with a gatehouse of some importance. The two guest rooms and their day-room will adjoin this, for visitors must not disturb the daily life of the cloister. On the eastern side of the curia is the west door of the church, for the laity are not excluded from the nave.

The kitchen would be well placed between curia and cloister, for the kitchen deals with the outer world as well as with the inner monk. The prior's lodging should also be placed with one eye on the outer and one on the inner court.

The curia may surely have its arcaded walk all round, for it is better to walk further in the shade like a Christian than to cross the square in the blazing sun like a mad Englishman.

A vaulted passage, cool and pale, with reflected lights on whitewashed walls, leads through to the cloister which is placed to the south of the church. From the east and west cloister walks doorways lead into the church. They would be used in the Sunday procession before High Mass; for there must be no undignified scrambling through the sacristy to get into the church.

The cells will open on to the round arched cloister walk. The refectory, a longish narrow room with high windows, will show itself clearly over the low cloister roof.

The problem is ready to plan itself if only we will allow it so to do. The church must have its choir for the recitation of the canonical hours—it must have several altars in addition to the high altar. A screen must shut off the west end, but this portion, too, should have its own altar.

Outside the apse of the church will be placed the tiny graveyard—the final expression of the spirit of peace that pervades the whole monastery.

The buildings should be of the simplest type—white or red walls with the flattish roll tile roofs of Northern Italy. The church should be emphasised naturally without any forcing or exaggeration of scale, the arcades to curia and cloister simple and graceful, very little architectural detail anywhere but such as there is in church door or carved capital of the most delicate character.

That is my own conception of this subject—now for a brief detailed review of the designs.

"Bosun" plans a double bank of buildings next his church. Guests must enter cloister to reach their day-room which is here called a "lounge." The cells are not happily placed each side of a central passage which would be badly lighted. The little pointed arch opening as the main entrance is rather pathetic, and the detail lacking in knowledge of Italian examples.

"Mendicant" shows a double cloister plan which pushes the cells too far from all other departments. Guests' entrance is from outer cloister but this is also used by the brothers. The monastic rooms are too widespread and the circulation is not well thought out.

In elevation the detail is rather of a Tudor-Italian character and there appear to be sash-windows. The Italian spirit is lacking in this scheme.

"Abbot" sends a flamboyant plan shown in very heavily rendered drawings. The plan shapes have been conceived for their effect on the drawing rather than their suitability to the site, and the spaciousness of the long cloister is ruined by a covered way which crosses it.

The elevations are fortress-like, recalling Viollet le Duc and French rather than Italian spirit. A peculiarly militant order of monks these, for whom this scheme is planned.

"Pom" has one dominant cloister with a parallel church so placed that five of the cells have no light whatever. The main entrance is inadequate and the access to the church from the cloister is through the sacristy. There are too many outside covered ways. The enormous lavatory which has its entrance on the axial centre of the long cloister walk is too much emphasised.

"Pom" has got into frightful difficulties over the lighting of his church because he would not set his clerestory windows in the wall over the arcade, but must needs keep them on the outer aisle wall.

The elevations are not clearly thought out, particularly as to the roofs. When in doubt "Pom" puts a flat roof with a high parapet wall round it.

The  $\frac{1}{2}$ -inch scale detail is superimposed on the  $\frac{1}{4}$ th scale giving the impression that the monastery is among some ruins of gigantic scale, an amusing trick which succeeds in spoiling both elevations.

"Aunty" has far too many little courtyards—she has not realised the simplicity of the problem. The entrance to the chapel is through the sacristy, and, to make it worse, a column is cunningly placed exactly opposite the centre of the door opening.

The massing of the chapel is good, though it is, even for Italy, very badly lighted. The fortress wall over the back of the cells is unnecessary, a good example of a bad preconceived effect not in any way arising out of the problem.

The  $\frac{1}{2}$ -inch detail is just about what one would expect

from some "Aunties," but is not nearly good enough for this particular one, whose  $\frac{1}{4}$ th scale drawings are really quite nice.

"Bubbles" (Mr. Eric Francis Stacey) gets Honourable Mention for a straightforward scheme presented in good honest drawings rather spoiled by the black smudges which are supposed to represent trees.

The approach is too pretentious. There is no outer court. The cloister entrances to chapel are direct, giving good circulation for processions. The scale of the chapel detail is overpowering compared with the rest of the monastery. Guests are unwisely brought into the cloister.

General character of elevations rather mixed and the detail not well digested, the uncompromising Doric of the colonnade not harmonising well with the Lombardesque projections of the west front.

Altogether a good Italianate scheme—but I am sorry about those trees.

"Slacker" has been overpowered by the motto he has chosen. I may be old-fashioned, but I like a plan to show the windows, and a small part of the time spent on the paving of the courts would have sufficed for the drawing of the window openings on plan.

His cloister is difficult to get into—almost impossible, and the projecting sacristy breaks it up unpleasantly. The general massing of his buildings is rather nice, but the drawings are too faithful to the motto in detail. "Slacker" did not know what he meant by the background washes. Nor do I.

I cannot help feeling that "Slacker" can do better than this, and if he will only call himself "Bulldog" in future he should improve considerably.

"Sgraffito" will be symmetrical though the heavens fall. When one sees the horrific Guido Reni type of landscape in which his monastery is set, one can only attribute to a direct and miraculous interposition of Providence the discovery of a piece of ground which allowed an absolutely symmetrical plan in so turbulent a country. The scheme resembles the ordinary secondary school competition winner, with the church (axially north and south) as the assembly hall. Everything is duplicated and balanced, there are two sacristies, even the Prior is severed in twain, half of him being on one side of the church and half on the other.

The guest room is larger than the monastic refectory, while that room and the library lose character and dignity by the unfortunate placing of the windows. The section shows that the 10 feet by 8 feet cell is 17 feet high, the window being 12 feet from the floor.

The elevations have good Italian character and the drawings are carried through with self-respect.

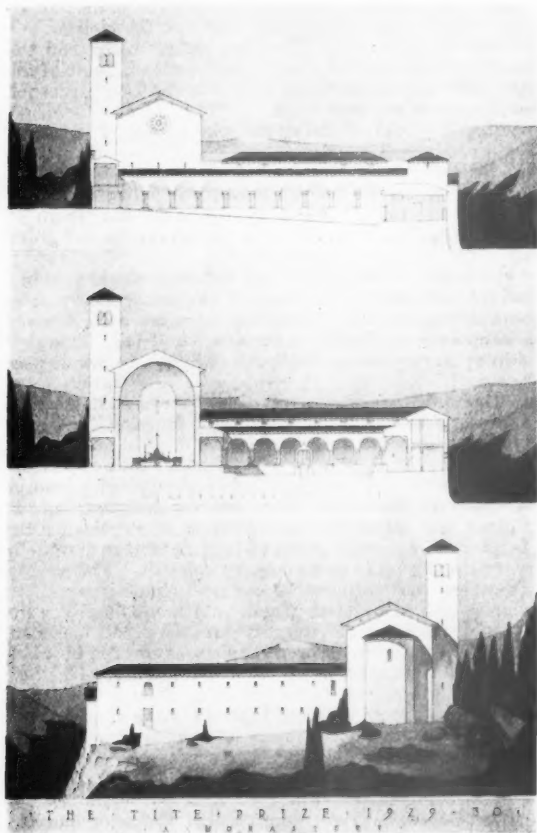
"Blotto" is another victim of the passion for symmetry. He has no well-defined entrance, no outer court, no sense of enclosure, the size and importance of the sacristy is exaggerated. The  $\frac{1}{2}$ -inch detail is over concerned with roof tiles to the detriment of other more important matters, but the drawings are clean and workmanlike.

"Selandé" has an outer court, but the entrance from this to the cloister is almost impossible. The general lay-out of curia, church, and cloister has much to commend it, but the church plan is too big and grandiose for the monastery.

The elevations have not received enough thought and are in consequence lacking in interest.

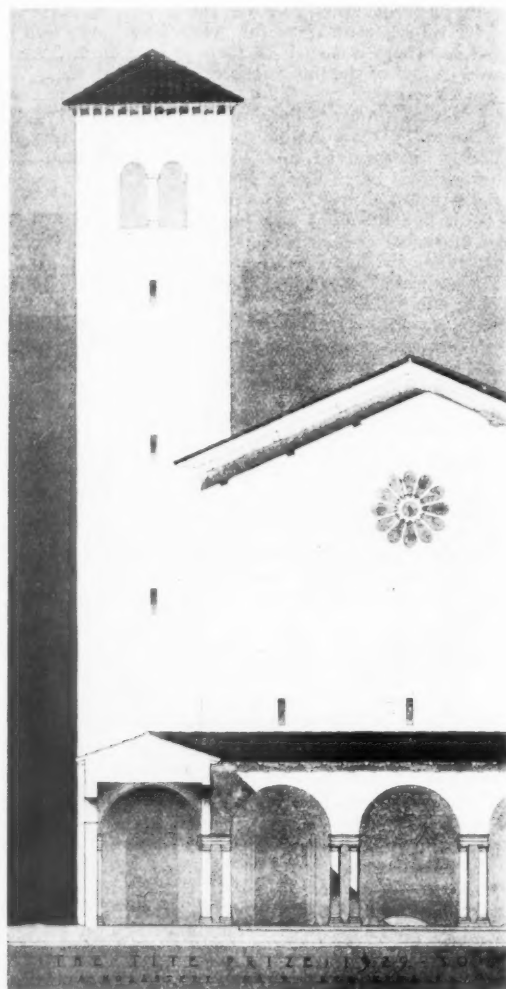
"Pax" at any rate had a clearly conceived idea. He placed his church on the north side of a single quadrangle round which all his buildings are grouped, the cells being on the first floor, a too well-balanced plan for which he has sacrificed almost every convenience. His guests are spread untidily all over the monastery, the kitchen is on the wrong side of the cloister and has no outer approach.

delightfully drawn, with the exception, again, of the pseudo trees.



ELEVATIONS

DESIGN FOR A MONASTERY. By Harry Banister  
(Awarded a Certificate of Honourable Mention, the Tite Prize)



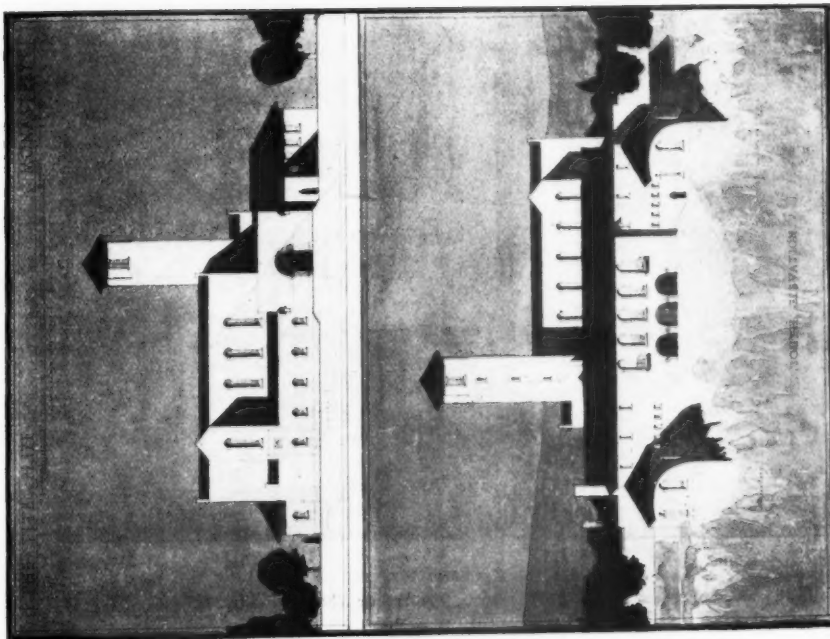
HALF-INCH DETAIL

The entrance is poor, but the inner circulation is good. The brick treatment of the exterior has unity, and there is appreciation of the quality of the material.

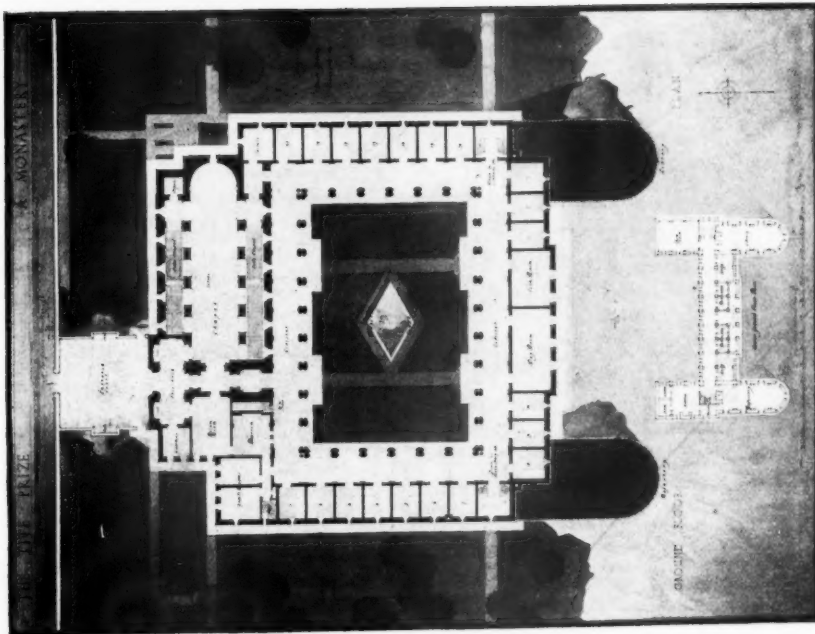
"Tute" (Mr. Harry Banister) is more Italian than any yet noted and well deserves his Honourable Mention for the charm and simplicity of his elevations, which are

There is a gigantic curia surrounded by an arcade. The church is well placed, and there is the thoughtful provision for a night stair for direct access to the church from the upper cells. The cloister needs more definite enclosure and the outer portion more compact planning.

"Quickstick" has missed the monastic spirit. He



ELEVATIONS

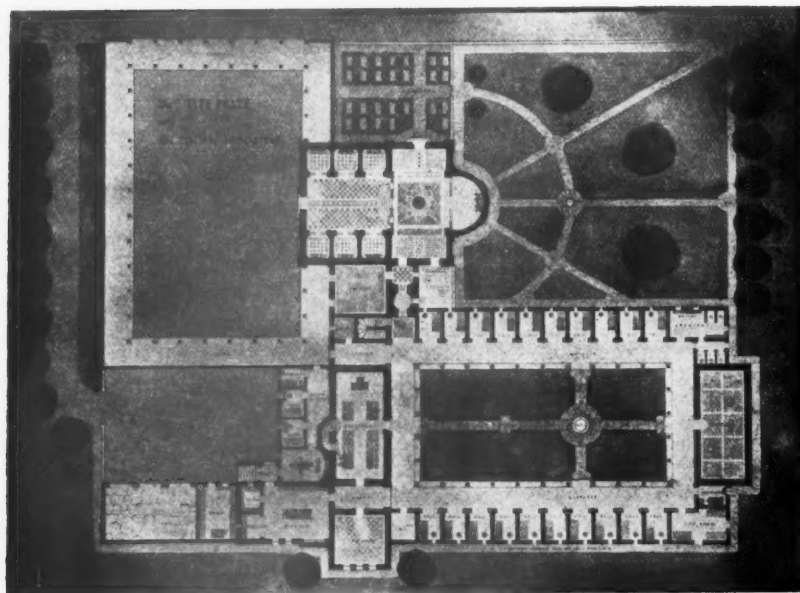


PLAN

DESIGN FOR A MONASTERY. By Eric Frank Starling  
(Awarded a Certificate of Honourable Mention, the Tite Prize)



ELEVATIONS



PLAN

DESIGN FOR A MONASTERY. By Arthur Charles Collins  
(Awarded the Tite Prize)



shows an enormous single court with no direct access from the road, the scale of the chapel is too large, and there is no access from the cloister except through the sacristy. A little more imagination and freedom would be better.

"Shandy" submits a rather sprawling plan with some good points in it. The jutting out of the refectory to the road and the placing of the kitchen entrance, together destroy the sense of enclosure.

The circulation from cloister to chapel is distinctly bad; the little garden to each cell might be a pleasant feature. The projection of the library over the steeper slope agrees with my own vision. Admirable, "Shandy."

The church, like others in the competition, is based on the Badia at Fiesole and is none the worse for that, but it is rather spoiled by the square-headed windows. The cloister is well proportioned and the drawings nicely finished.

"Bill" likes courtyards. He has five of them, but they only confuse instead of simplify his plan.

The infirmary should not be in the outer court. The prior is cut off from the cloister. The monks living in the upper cells have difficulty in descending to the chapel. The elevations have little cohesion, as might be expected from the plan and the Italian detail is not well comprehended.

"Ebenezer" (Mr. Eric Frank Starling) gets Honourable Mention for a symmetrical scheme of much interest. He utilises the ground slopes to advantage and designs a delightfully dramatic south elevation with its projecting bastions of refectory and library. The cloister entrance through the chapel vestibule is bad, and the poor prior has a dull room indeed.

If "Ebenezer" had better managed his everyday problems of approach to cloister and kitchen, had dared to be unsymmetrical when necessary, and had shown a nicer appreciation of Italian detail he might well have had more than a Mention. His general grouping and composition are good, and, apart from the too heavily loaded roofs, the drawings are charming.

"Retento" has a single court plan, but one entirely lacking in repose—there are too many little groups of detached buildings which make the plan difficult and confuse the elevational treatment.

"Guidi" has an outer court but makes little use of it. He puts his cells on a lower floor and is in difficulties at once with the larger rooms overhead. The elevations are not up to the Tite standard and I fear the subject was rather outside "Guidi's" experience.

"Corio" pulls off the prize with a scheme that, on the whole, resolves its elements into well-defined groups. The possibilities of the slopes have been well realised, the placing of the various units is reasonable and would result in an eminently workable institution. More than all he has understood and has expressed in both plan and elevation the simple character and unity of the monastery as a whole. The church is in scale with the rest. In certain points improvement would be possible. The outer court is rather open to the road and more use might have been made of it for guest rooms and kitchen. The way from curia to cloister is good as is also the access to chapel.

The grouping is interesting and, in the kitchen yard and the cloister walk the detail is good.

The west front of the chapel will not do. It is dull, heavy and a little pretentious. There is a lack of unity in the scale of its parts—the west door and the pilasters adjoining for instance. The stone balls might be from the gate piers of any old house.

The elevations are in water colour ably laid on, fresh and clean in colour, but, be it said, rather commonplace and slightly vulgar. I hesitate to use the word lest it should convey more than I mean—but I think of these drawings in pleasant monochrome or slight delicate rendering and am sure that the spirit of the design would be more truly expressed by those means.

Speaking generally, the chief faults in the Tite designs arise from three main causes.

1. The failure clearly to visualise the scheme before beginning the preliminary *esquisse*.

2. The attempt to bludgeon a preconceived and unsuitable plan on to a project which it does not fit.

3. Inadequate knowledge of Italian detail.

Yet, as a whole, the drawings are of a high standard, and worthy of the Tite competition.

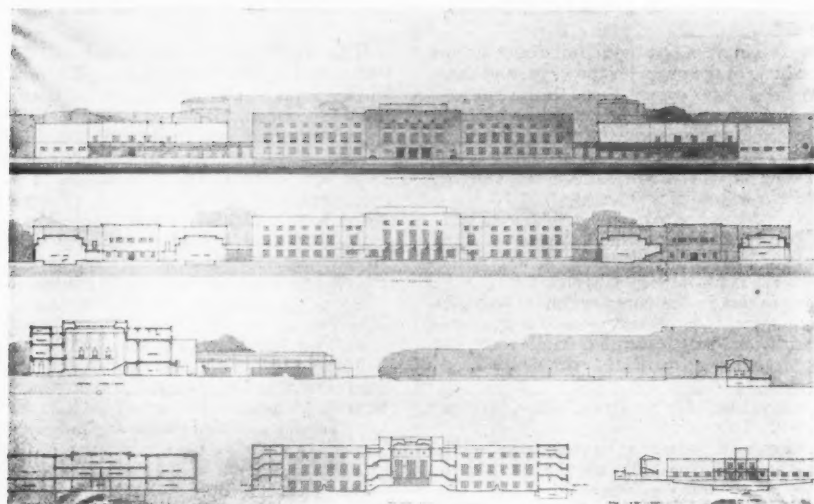
The subject for the final competition of the Soane Medallion was a sports club. The conditions suggest a national sports centre near to a great city; the site is adequate for, and the club concerned with, all sports known to modern man and woman. The main buildings are to contain reception rooms and offices. Dining-rooms for members (men and women separate) a restaurant, dance hall, billiard room, card room, library and reading room, four committee rooms, 100 bedrooms, and all the service accommodation contingent on these.

The sports group is to provide swimming baths separate for men and women, each bath to be 111 feet long, gymnasiums, with fencing and boxing quarters adjacent. Squash racquets courts—accommodation for the golf club—a rifle range.

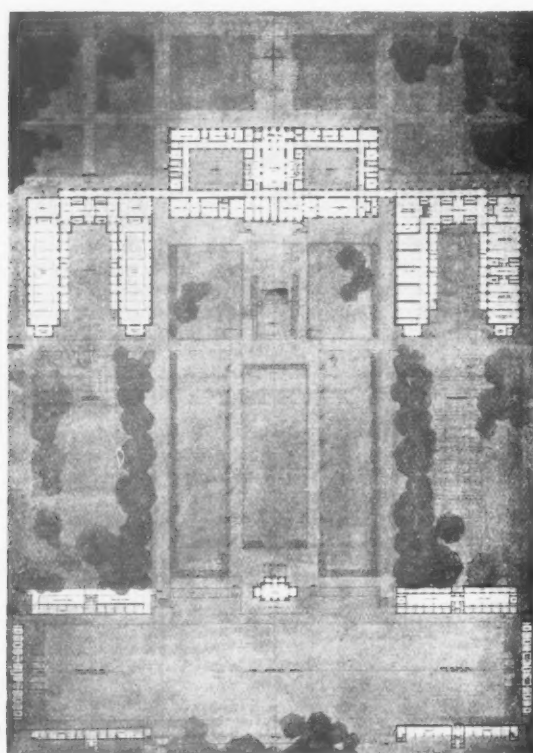
There is to be a covered garage for 50 cars, and an open air swimming bath 220 yards long (to  $\frac{1}{4}$ th scale.) In the preliminary competition, 56 candidates took part—12 only were successful in passing through to the final. To these were added 11 others who had won their place by other successes, but only 13 designs were submitted. It would be interesting to know whether 12 of the 13 were those who won through in this year's preliminary competition.

The site presenting no difficulties, the problem resolved itself as a plan into the realisation of the best grouping of the various departments. The social rooms must be in the main building—easy of access from the road, with pleasant outlook over gardens—it is useless to make of these social rooms a series of pavilions overlooking tennis courts or sports grounds. These will need their own arrangements for spectators, while remembering that this is primarily a club for players.

The sports buildings are not easy to place. The swimming baths must come together, though some competitors have placed them far apart. The gymnasium group should, I think, be near the baths. The conditions demand that the fencing and boxing quarters "be adjacent to the gymnasium." I begin to sympathise with those students who have planned two great units, the social and the sport groups, extended in line.



ELEVATIONS



PLAN

DESIGN FOR A SPORTS CLUB. By John Leslie Martin  
(Awarded the Soane Medallion)

"Noah" (Mr. John Leslie Martin), the winner, however, plumps for a central social building with double wings projecting to the south. His layout is well organised and the scheme has that suggestion of the inevitable that a good plan on paper so often conveys. He divides the sports buildings into a bathing group and a games group, the gymnasiums being on the 1st floor of the baths group. This division has some disadvantages, but it permits of a very staid orderly plan so simple as to suggest that the problem was quite an easy one. The detail planning generally is reasonable—though I question the square shape for a gymnasium. The circulation is good—too good I fear for the golfer who seeks to spend the half-crown and finds he must walk 120 yards from the locker room to the nearest bar.

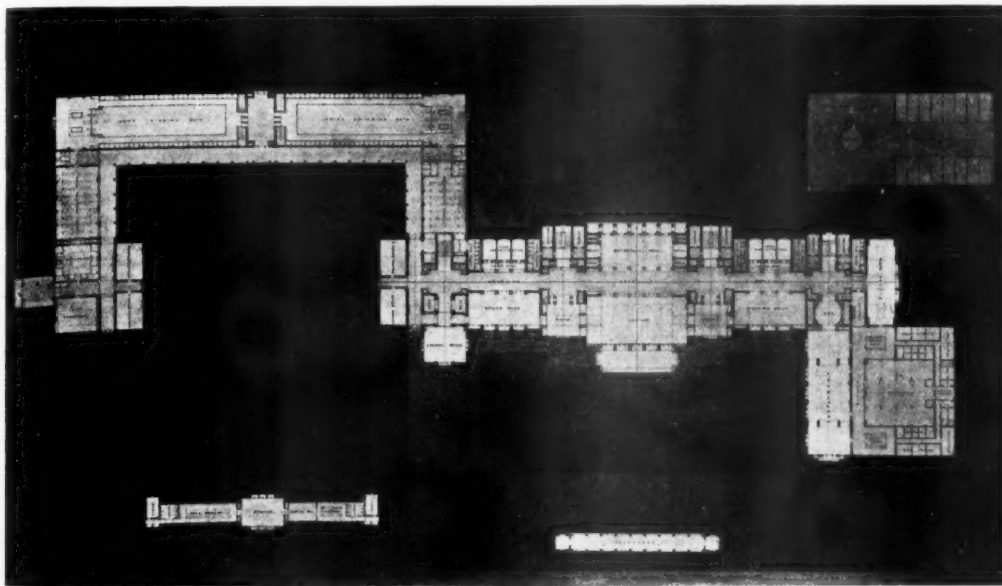
jutting out with no circulation whatever are inconsiderate to the sleepers in case of fire.

The sports group is compactly designed, though the courtyard between the baths would appear to be of very little use.

This is apparently a reinforced concrete scheme, rather arid and empty of interest. There is little evidence of the mastery of the designer in the disposition of the masses of his building.

"Henri" has a symmetrical plan. The dining-rooms in the central portion overlooking the garden would be very pleasant. The kitchen is in the basement and badly lighted. The drawing-room is tortured in shape, and is also badly lighted.

"Henri" rather falls to pieces in the layout of his



DESIGN FOR A SPORTS CLUB. PLAN. By Sidney Edward Thomas Cusdin  
(Awarded a Certificate of Honourable Mention, the Soane Medallion)

"Noah's" elevational treatment—brick walls with a horizontal stone capping, and flat roofs, is all very good and sound, but rather too sedate. One would have welcomed a little more adventure. After all, a sports club should be rather a jolly place and youth's the season made for joys (or used to be.)

"Henbane" makes us realise that the subject was not so very simple after all. He is a two unit man. His main social building is complicated and badly needs clarifying while the upper floors waste much unnecessary landing space. The placing of the women's dining-room on the 1st floor is a strain on the service. The placing of the bathrooms is bad; the long wings of bedrooms

sports buildings. The men's and women's baths are widely separated and there are little sports buildings dotted about everywhere. The south aspect is closed by a mean and inadequate golf club house. I judge that this, too, is a ferro-concrete building with all the fun left out. The  $\frac{1}{2}$ -inch detail is unworthy of the other drawings—it is obviously a last half hour effort.

"Trieb" (Mr. Sidney Edward Thomas Cusdin) gets a Mention for a good conception. The sports and baths group is well arranged round an open court with south aspect—some great south windows to the baths would have been pleasant. In the main block the placing of the kitchen to the south-east is rather wilful.

The balance of the main block and the entrance would be improved by putting the kitchens to the north-east. "Trieb's" upper floor planning is good, on American lines as regards placing of bathrooms.

Again a ferro-concrete scheme, squarely massed, horizontal lines, no larks, inadequate  $\frac{1}{2}$ -inch detail.

"Cwm" sets all his buildings in a long line—the gymnasium block only being separate and at right angles. In the *esquisse* the social group was fairly simple; in the final scheme it is complicated by too many courts and wasteful double corridors.

The swimming baths are side by side with an interminable corridor between. I fear there would be congestion in the dressing-box passages and the openings from these to the baths.

The planning of the upper floors is amusing, but the bathrooms cannot be approved, and the planning of the kitchen, which is quite reasonably placed on the first floor over the restaurant and dining-room, is remarkable.

Again a ferro-concrete scheme with a little more interest, but only a hairbreadth escape from ponderousness. The  $\frac{1}{2}$ -inch detail is a last half-minute effort.

"Polo" was judged *hors concours* for departure from *esquisse*, and there, I think, he has been distinctly unlucky. Others appear to have departed almost as much without being penalised. "Polo" would not in any case have won the prize, but he should have been spared the sight of those horrid words above his drawings.

He has a central main building with two garages projecting to the north—the sports group is to the west and the golf house to the east. The latter is, at any rate, an improvement on most of the golf pavilions shown, for they would result in the demand for the instant resignation of any committee daring to build them.

The staff bedrooms are badly placed over the garages and surrounding the washing space. No caddies would ever be available for their proper function, as I notice that their room is in a kind of front row centre court position overlooking the tennis courts.

"Dome" sends a rather grandiose layout with strained and false symmetry resulting in bad planning in detail. His committee rooms are widely strewn about the central building.

The gymnasia and the appurtenances thereof are separated from the swimming baths—a really serious fault.

This, too, is a concrete scheme which, more perhaps than any other, realises the possibilities of the material and the interest that may legitimately be introduced by its intelligent use. Here, at last, is a serious  $\frac{1}{2}$ -inch scale drawing—the best so far.

"Alfy's" plan is prodigal of space. His is a millionaire's club and his father must sell drawing paper. I was interested to note the number of vestibules and halls on his ground floor plan—portico, lobby, entrance hall; then merely hall, two inner halls, three ante halls and a lounge hall. Yet is this wealth of ante room not undeftly planned. There are delightful suggestions of vistas, of varying shapes. There is more vitality, more adventure in the plan of the main building than in almost any of the designs.

"Alfy" is a long liner—a very long liner.

His baths plan—which includes the open-air bath in the group, has a good deal of interest. Having done all this, he then does his best to prevent anyone noticing the good points by colouring the whole—walls, floors, plans and elevations alike—with a dull flat wash.

The very lavishness of the scheme was, perhaps, its undoing, but if we examine it (difficult though that operation may be) we shall rather enjoy "Alfy's" design.

"Nox's" brick and stone building is strangely old-fashioned and a little bewildered in this company of modern young things.

The plan has its component parts wrongly placed. To get to the main building one passes the boxing, the fencing, the gyms, the baths: these need reversing. The baths are separated and the open-air bath far distant.

"Possibly" sends a symmetrical layout with centre building having baths on one side, gyms and garage on the other. The open-air bath is very well placed, but the separation of baths and gymnasium is a great mistake.

"Possibly's" elevations are delightfully drawn and the terrace front a genuine expression of the purpose of the building. The design is lean and fit, gay, and light-hearted. The north elevation is too uncompromising in its starkness, but the set as a whole is a very creditable production.

"Don" is another *hors concours*, with more reason. In any case his idea of a large number of isolated buildings needing a whole forest of signposts to direct the new member is on the wrong lines and would, I fear, have put him out of the running had he not already placed himself there.

"Fly" is ponderous in both plan and elevation, and the underlying motive of his scheme is more suited to other kinds of building than to a sports club.

He, again, separates the gyms and baths and wastes a perfectly good south aspect on relentlessly solid squash court walls. For a sports club there are not enough places for casual semi-open-air lounging. His elevations, like many others, I find somewhat dull though carefully and ably drawn.

"Grass" is a believer in symmetry—central main building baths one side, gymnasium block the other—separation deprecated.

The arrangement of enclosed and open baths is good and the provision of a sun-bathing area for each bath is excellent. The duplication of kitchens in main block is extravagant; the day rooms appear to be badly lighted. The elevations finish with a high central feature, the purpose of which is obscure.

Thus "Noah," whom I heartily congratulate on his success, wins with a symmetrical plan. Yet had one of the long liners, "Trieb" or even "Alfy," taken a little more care he might have run the winner very close. The over-all standard of the draughtsmanship this year is high. How many of us would like single-handed to tackle the preparation of a set comparable with most of these?

The impression of the elevations is generally of an austerity carried almost to emptiness, due to so many being designed in a not yet fully comprehended form of construction—ferro-concrete.

It may be that the modern idea of sport is removed



from the old idea of play. Sport nowadays is a serious business and its votaries must have serious buildings for their ritual. It is clear that we must revise our former opinions of the relative characteristics of age and youth. On the one hand we find grave and reverend youth, on the other those elders, who, with the natural exuberance of age, cling to their swags like the good architectural acrobats they are. Let youth be lenient towards them, for, as R. L. S. says :—

"Age may have one side, but assuredly Youth has the other. There is nothing more certain than that both are right, except perhaps that both are wrong."

Be that as it may, we are obviously safe in leaving the dignity, the austerity, the quiet serenity of English

architecture in the hands of the young, but we shall have to keep a watchful eye on them when they grow old.

THE PRESIDENT: It gives me very great pleasure to propose from the Chair a very hearty vote of thanks to Mr. Ansell for the criticism which he has delivered. Its preparation must have involved an enormous amount of labour, and I am sure that every competitor present, whether a prize winner or not, is grateful to Mr. Ansell for the skill and thoroughness with which he has brought his judgment to bear upon so many of their efforts. His criticism was tempered by delightful touches of kindly humour, and I am sure that no competitor can have felt anything but appreciation of what Mr. Ansell has given us.

## Byways. Leaves from an Architect's Notebook, by Sir Reginald Blomfield, R.A.\*

BY A. S. G. BUTLER [F.].



JAPANESE PALACE, DRESDEN

Pencil Sketch by Sir Reginald Blomfield, R.A.

(Reproduced from *Byways* by courtesy of the publisher)

Sir Reginald Blomfield has been travelling in Europe and this agreeable book is the result. I must confess at once that I enjoyed it more than any travel book I have read for a long time. To begin with, there is no sentimental nonsense about places. The author either liked

them or he did not, and his reasons for disliking them are so just, one entirely concurs. Secondly, he is always an architect—and a modern practising architect—in search of merit in buildings of any period which he discovers; and when he finds merit it is carefully and very pleasantly explained to us. Thirdly, if the buildings are merely the scene of some interesting event, that is described to us as well—and with a notable display

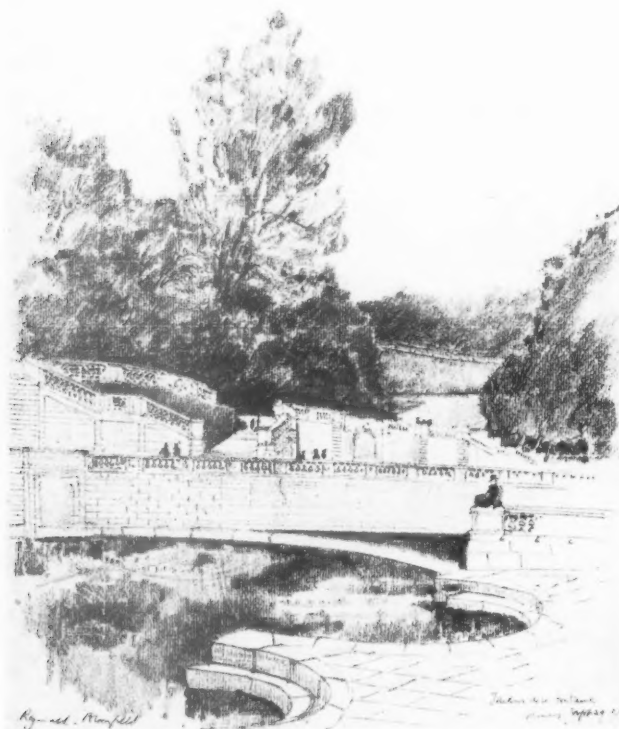
\*[*Byways. Leaves from an Architect's Notebook.* By Sir Reginald Blomfield, R.A. 80. Lond. 1929. [John Murray.] 15s.



of historical knowledge. Fourthly, as we know, Sir Reginald Blomfield writes very good English which is a pleasure to read. This is neither a collection of notes and illustrations lightly stuck together; nor is it a heavy and exhausting text-book. In fact, places are written about exactly as they should be.

The volume begins with Avignon, Orange, Arles and

Again we are told that the Maison Carrée is a vastly over-rated building, and the reasons given for this assertion are very convincing. One almost agrees that "these Roman temples are mere simulacra, about on the same level as revived Gothic." Chapters VI and VII are a deviation into the history of the Camisard war and the extraordinary career of Cavalier. It is



THE POOL IN THE GARDENS, NÎMES  
Pencil Sketch by Sir Reginald Blomfield, R.A.  
(Reproduced from *Byways* by courtesy of the publisher)

that part of France. After a visit to Vaison and some comments on Stendhal's thoughts on Gothic, our author says, "At the risk of architectural ostracism I confess myself to finding the incessant repetition of hollows and mouldings in the arches and the assemblage of shafts like pipes in the piers of some Gothic churches just a little tedious." That gave me great pleasure. Who has not felt the same—even in York Minster—and has never dared to express the tedium in words?

difficult to understand how so much knowledge of it was collected without diligent research and the expenditure of much time. The result is a very lucid historical essay in which, I should add, the author takes a strong Protestant standpoint, but explains this attitude to a religious conflict in a footnote on his Puritan ancestry.

In Chapter VIII we are transferred to South Germany. Munich is more or less condemned as valueless,

but we are encouraged to visit the neighbourhood by the writer's notes on Schleissheim, Nymphenburg, and especially the little Amalienburg building. He finds Baroque art interesting, "not in any way as great and vital architecture, but as a reflex on the remote but still



"AMERICA," VEITSHÖCHEIM GARDENS  
Pencil Sketch by Sir Reginald Blomfield, R.A.  
(Reproduced from *Byways* by courtesy of the Publisher)

attractive civilisation of a time when art for art's sake really did mean something, in the sense that people regarded architecture not as a merely utilitarian affair, but as a stage for the pomp and pageantry, the colour and movement that they loved." After Munich we have descriptions of the great Baroque monasteries

on the Danube, and finally reach Vienna. The author's comments on this capital are typical of his excellent way of dealing with a city. He does not begin with a theory or with a bias towards a particular period, but deals with the town as a whole and its important buildings of all periods in detail. I enjoyed especially the paragraph about Fischer von Erlach, the eminent Viennese architect at the end of the seventeenth century. We are told that he was "a scholar, a mathematician, a man of considerable ability, and also a pompous old prig." Again, speaking of the very latest modern buildings in Vienna, the author says that the Austrians still seem to him to be the most artistic of all the Continental peoples.

Next we are taken to Bamberg, Pommersfelden, Banz, and that delightful place, Würzburg. Here the author is rightly enthusiastic about Tiepolo's magnificent work at the Residenz, and in describing it he corrects Mr. Osbert Sitwell. Then in Chapter XIV he puts together some valuable notes on Baroque generally—"to clear the air," we are told. I shall not attempt to compress this admirable history and judgment into a few words, but I strongly recommend it to anyone who has read seriously both Mr. Geoffrey Scott and Mr. Sitwell. After all, neither of them were or are actually architects, and this is *our* subject even if we are not supposed to be very cultured.

The book ends at Stockholm in a short but very pithy chapter. All the interesting buildings are touched on with apt comment, but the bulk of it is an analysis of the merits of the Law Courts and the famous Town Hall. These are compared as types, and the former wins because, as our author points out, it is more purely an instance of fine architecture and less an able exercise in and perhaps the apotheosis of the arts and crafts movement. This chapter must be read by all the architects who flock to Sweden; and not only for this analysis but as well for the final paragraphs relating Swedish architecture to the general European trend of design. I can only describe these final pages as intensely good. It is really gratifying to the profession that an architect in Sir Reginald Blomfield's position has found the time to do such a complete review of architecture to-day, illustrated as it should be by references to the past. It seems to me that *Byways* is an assumption of humility in the title; for, by exploring Baroque in its own lairs and by visiting modern Vienna and Sweden, the whole field of the two chief influences on our thought is encompassed.

## Reviews

WOODEN MONUMENTAL EFFIGIES IN ENGLAND AND WALES. By Alfred C. Fryer, Ph.D., F.S.A. 40. Lond. 1924. [Elliot Stock.] 8s. 6d.

This book is a second edition with additional matter

and illustrations. The first edition was published fifteen years ago. The original was a paper read before the Society of Antiquaries in November 1908, and published in *Archeologia*. It is primarily a book for antiquarians, but it has a good deal more than antiquarian interest.

The introduction tells of the number and location of wooden effigies—of the destruction of some—of the “lively figure” carried in the funeral procession—and, most interesting to the craftsman, the method of making and decorating these beautiful figures—and winds up with some legends.

The rest of the letterpress is a detailed description of the ninety-seven effigies known to exist, supplemented by a topographical index, valuable to all who want to see them.

The sixty-seven photographic illustrations are a great feature of the book, and except to the keen antiquarian, perhaps the chief interest. They enable us all to see these interesting figures, and to compare them. The recumbent position, and the size (many are about life size) sometimes make it difficult to see them in their places. The photograph reduces and brings the whole figure within easy focus, which helps one fully to appreciate the fine qualities of design which many possess. In turning over these illustrations, fine design is the quality which is perhaps most impressive, and which will make them valuable to the practising artist.

The newer school of sculpture, with all its faults, has turned in a right direction, and is feeling its way to fine and original design, in terms of cut stone, and wood.

It has looked back too much to primitive work of other races than our own for inspiration and suggestion, but it has rediscovered the beauties of wood as a medium.

I would suggest that these English wooden effigies are full of inspiration, and are worthy of study by the earnest student who is trying to develop design in sculpture, which will express our western idea of beauty.

CHARLES SPOONER [F.].

#### NOTES ON SOME RECENT FOREIGN PERIODICALS. By Grahame B. Tubbs [A.].

A reflection of the “crash” on Wall Street may be seen in the November issue of the *Architectural Forum*, which has inserted in Part 2 a loose supplement—a kind of stop-press news—giving replies from 200 prominent manufacturers of building material to telegrams sent by the Editor asking their opinion of the immediate prospects of the building industry. As might be expected, the replies are all “bullish” in tone, in spite of the fact that there has been a considerable falling off in construction in the last few weeks. There is a good deal of “manufactured optimism” in the United States which must not be accepted quite at its face value. However, it is probable that the industry will soon begin to “pick up” and that the “break” on Wall Street will be a good thing in the end, as it will release money for building speculations which has, up to now, been more profitably employed on the Stock Exchange.

The *Architectural Forum* starts this month's issue with some coloured reproductions of vigorous and broadly painted water-colours of Spain by Carroll Bill: they are accompanied by an article recording the artist's impres-

sions of that country, which is also represented by another article, a well illustrated description of the Barcelona Exhibition, which has just closed. It was an ambitious and courageous example of Catalan patriotism and was planned on lavish lines on a steeply sloping site. Fountains and lighting were important elements of the scheme, and a fascinating feature was a reconstruction of typical Spanish villages of the past cleverly blended into a homogeneous whole. The photographs of contemporary architecture in the United States include Cret and Smith and Bassett's Hartford County Building. Part 2 has most interesting drawings and photographs of the new “Orchestra shell” for the Hollywood Bowl, which is a natural amphitheatre, used for spectacular performances and for orchestral concerts. The new shell is in the form of a series of semi-circular receding sections diminishing in size from 45 feet 6 inches to 18 feet radius, forming a kind of hemisphere to act as a sound reflector. The design, which is most successful, is by Frank Lloyd Wright, and the acoustics were worked out by Dr. Knudsen. It is stated that a whisper or the faintest tones of a violin can be heard at the back of the bowl, 550 feet away and 115 feet above the stage level. It is most ingeniously constructed so that each semi-circular section can be moved back on rails when the stage is required for other purposes.

The problems connected with the acoustics of picture theatres and their cooling in hot weather are discussed in other articles.

In the December number of *Architecture* (New York) Lewis Mumford writes on “The Beginning of Modern Form,” and points out that the prototype of Le Corbusier's houses may be found in Elizabethan timber-built structures, which are the same in essence, as the weight is brought on to small supporting members and the intervening spaces are filled largely with glass. There is in this number a series of photographs of an amusing new town, Radburn, built for “the age of the motor car.” The houses are planned so that the motor roads and garages are hidden from the view of the chief rooms, and the houses are approached by footpaths only. They are moderate in size, and the details, which are of Georgian type, have been standardised without an undue sense of monotony. In passing, it is interesting to hear that in New York City a five-day week was introduced in August last for the building trade. The effect on output will be watched with the greatest interest by those in the industry itself and by industrial psychologists.

The *Gazette des Beaux Arts* for December prints an important paper by M. F. de Mély called “De Kaboul au Yucatan,” the substance of which is that the connection has been established between the art of Central America and Kabul. The contact was established by a party of Buddhist monks and Nestorians who went to Mexico in the fifth century A.D. and left very distinct Asiatic marks behind them, including sculptures of the elephant, which was unknown in America within historical times.

*L'Architecture Vivante*, the French quarterly of the “advanced guard,” gives most of its photographic plates to the work of the Germans in the autumn number. There is a model of a theatre and several other works by Walter Gropius, while Ernst May's housing at Frankfurt

and Poelzig's "Capitole" Cinema at Berlin are among the works illustrated. In the text M. Badovici writes on the Metal House in Germany, and shows how they are following up the English experiments in this direction.

The November issue of *L'Architecture* has nothing of particular interest, but in *La Construction Moderne* for 1 December there is a good simple modern villa at St. Cloud by M. Süe, with a charming garden, while the number for 8 December gives M. Urbain Cassan's subsidiary buildings, including the buffet, at his new concrete railway station at Lens. The issue for 15 December gives plans and progress photographs of a large block of flats at Rue Manin, Paris, by M. Planché.

*Wasmuths Monatshefte* for December prints a number of photographs and plans of a series of interesting brick-built electric power- and sub-stations connected with the Berlin Electric Railways, and *Innen Dekoration* is full of views of the "Bremen" and a great many posters collected from almost every country in the world. *Stavba*, published in Prague, has some clearly reproduced photographs of a *cité jardin* à la Le Corbusier, including small houses and tenements.

## Correspondence

### ARE BUILDING BYE-LAWS DESTRUCTIVE OF RURAL BEAUTY?

Council Offices,  
London Road,  
Welwyn, Herts.  
21 January 1930.

To the Editor, JOURNAL R.I.B.A.—

SIR,—As a surveyor to a rural district council, I much appreciated the courtesy of the President and Council of your Institute in inviting me to attend the debate on building bye-laws which was held on 16 December last, and I was greatly disappointed that unforeseen circumstances prevented me at the last moment from being present.

The Secretary of the Institute has been kind enough to send me a copy of the JOURNAL containing a report of the debate, and a letter on the subject written by Mr. P. C. Blow, in the reading of both of which I have been greatly interested.

I am sorry to note that a very poor opinion of my professional brethren appears to be held by architects, if the impression created by Mr. Baillie Scott's paper is to be taken as reflecting the general opinion of the architectural profession.

I am constrained to point out that in the matter of making and administering bye-laws, neither a local authority nor their officers have very much discretion. Bye-laws can only have effect after they have been confirmed by the Minister of Health, and in framing their bye-laws local authorities are, for all practical purposes, tied down to the model draft which is supplied to them by the Ministry. Upon the wisdom or otherwise of this I make no comment. Probably having regard to the desirability of some degree of uniformity, it is a wise procedure, but however this may be, I do think it is grossly unfair to blame local authorities, and still more their surveyors, for the apparent unreasonableness of any bye-

laws which may have been made within, say, the last five or six years.

A further point which cannot be too strongly stressed is that a bye-law, once made, must be enforced, and no surveyor has any authority for approving any plan or work which does not conform strictly to the literal reading of a bye-law, even though he himself may think that an alternative suggested by an architect or builder is to be preferred from every point of view. I imagine that most district surveyors, being familiar with the bye-laws which it is their duty to administer, are only too willing to place at the disposal of any architect or builder such knowledge as they may have of bye-law peculiarities with a view to seeing how far the wishes of individuals can be met, still keeping within the law.

I am rather surprised to find what a large volume of opinion there appears to be against the minimum requirements of 8 feet height in habitable rooms and window area equal to one-tenth floor area. It seems to me that a reference to ancient custom in the matter of low rooms and small windows is hardly sufficient justification for condemning more modern ideas. There are more points than merely the feeling of spaciousness to be considered.

It was, of course, pointed out at the meeting that the first mentioned requirement is not now commonly in force in rural districts, and with regard to the second, my experience is that architects are usually able to divide up the total window space required into a sufficient number of small units to ensure the external appearance which they desire.

Some time ago, to meet the wishes of others interested, the writer endeavoured, in connection with the preparation of a new series of bye-laws, to secure certain variations from the ordinary requirements of the model bye-laws, but when the powers that be were approached it was found that there were serious obstacles, described as "legal principles," which are possibly not obvious to the ordinary practical man. The result of the effort was not encouraging.

Mr. P. C. Blow may be interested to know that one point in connection with which discretionary power or modified requirements were unsuccessfully sought, was the provision of "unsightly gratings" to which he has referred.

I trust that the debate and discussion may have the effect of causing architects to appreciate the difficulties of district surveyors, to think more kindly of them than Mr. Baillie Scott appears to have done hitherto, and to refrain from blaming them for unreasonableness for which they are not responsible, bearing always in mind that besides beauty of form, practical common sense, etc., there are also "legal principles" to be considered.—I am, Sir, yours faithfully,

C. B. BORTHWICK, M.Inst.M. and Cy.E.

### INTERNATIONAL CONGRESS OF ARCHITECTS.

The Twelfth International Congress of Architects will take place in Budapest, between 1-14 September 1930. In connection with the Congress an international exhibition of architectural plans and designs will be arranged in which the modern architecture of the whole world will be represented.



## Charing Cross Bridge

In connection with the Charing Cross Bridge controversy, we print below two letters from the President, Sir Banister Fletcher, F.S.A., which have been published in *The Times* of 24 January and 1 February, respectively:

### CHARING CROSS BRIDGE.

To the Editor of "*The Times*."

SIR,—On 23 December the Minister of Transport, together with the Chairman of the Improvements Committee of the London County Council, received a deputation representing the Royal Institute of British Architects and the Thames Bridges Conference. A summary of what took place was published in *The Times* about three weeks later, 14 January; but the interval thus given for consideration has not modified the attitude taken up at the meeting by the official speakers on that occasion, who instead of countering by argument the objections put forward to their scheme on the score of faulty and wasteful route-planning, absence of provision for architectural design and for betterment values, blocking-up and degradation of the Surrey side by a badly placed station, viaducts and tunnels, and the excessive cost involved in the destruction of valuable buildings, replied with a bald reaffirmation of their belief that they had obtained the best possible traffic solution, and of their determination to press the scheme through Parliament without substantial change.

The only mitigations they were able to hold out for South-Central London were "a beautiful embankment garden" (partly, however, to be covered by the bridge) and an optimistic view as to amenities of road-tunnels. Architecture, they indicated, must take its chance after the conditions controlling it have been already compromised.

This official satisfaction with a scheme which has no defenders, outside its official sponsors, and which would appear to have been finally arrived at without being based upon any proper scheme for the re-planning of the whole area, and rather through impatience and weariness than by a due study of the problem, leaves the Institute and the Conference no option but to oppose the passage of the Bill through Parliament by every means in their power. To the official dismissal of alternatives, both the Royal Institute and the Thames Bridges Conference reply that, while it is not for them at this stage to put forward any substitute scheme, they are convinced that the official project is the worst among the various schemes already proposed. They therefore call upon the Parliamentary representatives of London constituencies and all others interested in the most momentous reshaping of London since the Great Fire to unite in rejecting so unworthy a scheme.

The question has been raised as to whether the London County Council, in the event of the failure of the present plan to secure the approval of Parliament, might revert to the destruction of Waterloo Bridge. It is difficult to believe that this idea could be seriously entertained, since, apart from other considerations, it would provide no solution for the traffic problem.

A statement is in preparation setting out, in fuller

detail than hitherto, the serious faults of the official scheme, for the benefit of members of Parliament, since no model of the sites affected or of the projected reconstruction has as yet been provided for their enlightenment.

I now learn, however, with satisfaction that, according to the suggestion I made in my inaugural address at the Royal Institute of British Architects on November 4, a scale model is at last to be prepared, and I hope that my second suggestion, that a competition should be held, will in due time also be carried out, so as to secure all the best ideas for so important and difficult a project.—I am, Sir, your obedient servant,

BANISTER FLETCHER, President R.I.B.A.

### CHARING CROSS BRIDGE.

To the Editor of "*The Times*."

SIR,—In the *résumé* published in *The Times* to-day\* of the proceedings of the Improvements Committee at the meeting of the L.C.C. on 28 January respecting the Charing Cross Bridge scheme, I notice that the chairman of the Improvements Committee, Sir Percy Simmons, referred to two points. The first was that the model now in preparation was not the result of the suggestion I made in my address to the R.I.B.A. on 4 November, but that a model was already decided upon. The word "already" is ambiguous, though perhaps not intentionally so. If it means that the model was already resolved upon by the Committee before my suggestion of 4 November, why then was such an important decision not sent to *The Times* for publication, together with the text of the Bill to be laid before Parliament? Why were we not made acquainted with this important and useful decision? It would have saved a great deal of anxiety on the part of those who are genuinely interested in securing the best possible development scheme for the centre of London, more especially as the full text of the Bill was published after Sir Edwin Lutyens had left for India and so we had no opportunity of discussing our anxieties with him.

It is a matter of no importance as to who first suggested the necessity for a "model," but it is of vital importance in considering the proper solution of this great town-planning problem that those who have the heavy responsibility of decision should also have the fullest opportunity of studying from an actual model as well as from the text of a Bill the serious import to London of the official scheme with all that it involves in town planning. My contention is that the model should not be a last-moment model, too late for members of Parliament or anyone else to study and digest, but should have been ready now, so as to give time for mature consideration before decision. It should, I suggest, be placed at once in the Smoking Room of the House of Commons.

Sir Percy's second point was in reference to my insistence on the importance of an open competition, and here again he is reported as saying that "The Improvements Committee had already decided that in due course the Council should be advised to obtain designs for the scheme by open competition." But what does he mean

\* 29 January 1930.



by this? It is rather difficult to see how this could be, seeing that the official scheme was sprung upon us full-grown and perfect—though as I think imperfect—in all its parts, like Athena in complete armour from the head of Zeus!

In order to have a satisfactory open competition we must first secure the rejection of the official scheme by Parliament. It is obvious that in the competition Sir Percy suggests the competitors will merely have to make the best they can of the official scheme with all its main lines and principles already fixed, whereas I, of course, am urging that the best brains of the country should be given a chance of finding the ideal solution for the whole problem.

I am, etc.,

BANISTER FLETCHER,

*President, The Royal Institute of British Architects.*

#### THE PRESERVATION OF RURAL ENGLAND.

A Conference of representatives of the joint advisory panels which have been set up by the Council for the Preservation of Rural England and the Royal Institute of British Architects, was held at the R.I.B.A. on 23 January, Mr. E. Guy Dawber, A.R.A., P.P.R.I.B.A., in the chair.

Mr. Greenwood, the Minister of Health, spoke on the disfigurement of the English countryside. He said that his special duty was to commend the work of the joint advisory panels for which the Council of the Royal Institute of British Architects had made themselves responsible. Our land was being defiled, first because of the sprawling erection of new buildings in the wrong places, and secondly by the erection of buildings which must be an eyesore to all people with even an embryonic sense of decency. No day went by but you would find, sprawling out from our great cities, another yard or two of bungalow extension; no month but you could notice on our great roads some new addition to the defilement of the countryside. These were matters of tremendous spiritual importance for our people.

In Cambridgeshire, Hampshire, and Devon very considerable headway had been made. If there was anything he himself could do to assist the work he would be very glad indeed to do it. Some 15 months ago his predecessor sent round a circular to local authorities informing them of this movement, giving it his blessing, and urging them to take action. If any good service could be performed by a reissue, in more vigorous language, of that appeal to local authorities, then he was prepared to do it.

Referring to an item in the conference agenda concerning the control of elevations under town-planning schemes he said in his view we had not done nearly as much as we should have done in that direction. He proposed that we should now take much more vigorous action along those lines. It was no use crying after the milk was spilt, and it was no good complaining when we had mistakes; and unless we could see a more general exercise of control of elevations, then ugliness would persist in all our structures.

#### THE ROYAL GOLD MEDAL FOR ARCHITECTURE.

At a Special General Meeting of the Royal Institute of British Architects, on 3 February, Mr. Percy Scott Worthington, M.A.Oxon, Litt.D., F.S.A., F.R.I.B.A., was elected by the Members and his name will be submitted to His Majesty the King as a fit recipient of the Royal Gold Medal for Architecture for the year 1930.

#### THE LATE SIR LAWRENCE WEAVER, K.B.E.\*

At the General Meeting at the R.I.B.A. on Monday, 20 January 1930 when Sir Banister Fletcher, F.S.A., President, gave his Address to Students, the Honorary Secretary, Mr. Sydney D. Kitson, spoke of the death of Sir Lawrence Weaver, K.B.E., in the following terms:—I deeply regret to announce the death of Sir Lawrence Weaver, K.B.E., F.S.A., who was elected Honorary Associate in 1910. Sir Lawrence Weaver had a peculiarly vital and personal individuality, and the chief among his almost innumerable activities was the advocacy of fine architecture as an essential part of our national life. He was a discriminate, and a great friend of architects, and by his writings he did much to advance the cause of seemly building. I feel that we in this Institute have lost a very great friend, and that England has lost one who was advancing the cause of decent civilisation among us.

It is with real sorrow that I move that the regrets of the Institute for his loss be entered on the minutes, and that a message of sympathy and condolence be conveyed to his relatives.

#### LECTURES ON TECHNICAL ACOUSTICS.

A course of six lectures on Technical Acoustics will be given at the Chelsea Polytechnic, Manresa Road, S.W.3, by A. H. Davis, Esq., D.Sc., of the National Physical Laboratory, on Fridays at 6.15 p.m., commencing on 14 February 1930. The lectures are intended to provide instruction primarily for those engaged in the manufacture, testing and sale of instruments of an acoustical nature in the modern methods of dealing with acoustical problems. Included in this series is a lecture on the acoustics of buildings, which deals with loudness, echoes, reverberation, correction of acoustical defects and electrical speech amplifiers. The fee for the course is 5s.

#### THE ROYAL NATIONAL EISTEDDFOD OF WALES.

LLANELLY 1930.

The Art, Crafts and Science Section of the National Eisteddfod of Wales this year comprises a list of competitions in Architecture, Fine Art, Sculpture, Applied Art and Domestic Arts and Crafts. Prizes in architecture are offered for a Public or Town Hall for a provincial town, a Central Motor Bus Station or Terminus in a provincial town, a Pair of Workmen's Cottages in an industrial area, and for a Set of Measured Drawings. Programmes giving full particulars of all the competitions can be obtained from the publishers, Messrs. James Davis and Co., Ltd., *South Wales Press*, Murray Street, Llanelli.

\* An obituary notice by Professor A. E. Richardson appeared in the last issue of the JOURNAL, p. 206.

## Allied Societies

*(The attention of Members of the Allied Societies is particularly called to this page)*

### GLOUCESTERSHIRE ARCHITECTURAL ASSOCIATION.

A meeting of the Gloucestershire Architectural Association was held at the Spread Eagle Hotel, Gloucester, on Wednesday evening, 22 January, Mr. Thomas Falconer, F.R.I.B.A., President, being in the Chair.

Dr. Houlston Morgan, Ph.D., B.Sc., A.R.C.S., F.I.C., Past President of the Paint and Varnish Research Association, spoke on "Protective and Decorative Painting."

The lecturer dealt with the history and composition of paints and varnishes, and with many difficulties in connection with their manufacture and application, and the address was illustrated by practical experiments. The importance of craftsmanship was emphasised both by the lecturer and by others who spoke afterwards.

A vote of thanks was passed to the speaker on the proposition of Mr. A. Seaton White, B.Sc. (Principal of the Cheltenham School of Arts and Crafts), seconded by Mr. H. T. Rainger, A.R.I.B.A.

### HANTS AND ISLE OF WIGHT ARCHITECTURAL ASSOCIATION.

#### FORMATION OF HAMPSHIRE BRANCH OF COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND.

A conference, which was largely attended, was held at the South-Western Hotel, Southampton, on 28 January to consider a proposal to form a Hampshire Branch of the Council for the Preservation of Rural England. The conference had been jointly convened by the Hampshire Rural Community Council and the Hants and Isle of Wight Architectural Association, both of which bodies were well represented among the audience. The Chair was taken by the Right Hon. the Earl of Malmesbury, D.L., J.P., who was supported on the platform by the Earl of Crawford and Balcarres, K.T., F.R.S. (President of the Council for the Preservation of Rural England), Mr. Guy Dawber, A.R.A. (Vice-President of the Council), Mr. H. G. Griffin (Secretary of the Council), Lord Manners, the Mayor of Winchester (Councillor Harry Collis), the Mayor of Southampton (Councillor Hector Young), Sir Stuart Fraser, K.C.S.I., Sir Vere Hobart, Bt., Major H. Aris (Chairman of the Hampshire Rural Community Council, and Hon. Secretary, County Landowners' Association), Mr. J. A. Smith (President, Hants and I.W. Architectural Association), Mr. J. S. Furley (Chairman of the Winchester Town Planning Advisory Committee), Principal K. H. Vickers (University College, Southampton), Councillor E. W. Cross (Sheriff of Southampton), Mr. D. T. Cowan, Mr. A. L. Roberts (Hon. Secretary, Hants and I.W. Architectural Association), and Mr. H. H. Jenkins (Organising Secretary, Hampshire Rural Community Council).

The Chairman introduced the Mayor of Southampton, who extended a cordial welcome to the conference on behalf of the civic body and the townspeople.

In the course of his speech the Chairman said that there were a good many people who thought that the passing of a recent Act of Parliament, commonly known as the Local Government Act, 1929, had further removed all responsibility, or the responsibility of private enterprise from the region with which they were concerned that day. As one of those who had to administer that Act, he was sure that all who were connected with town planning or any attempt to maintain the beauty of the countryside would welcome private enterprise and private co-operation with both hands. Under the new Act—and it applied especially to country districts—the County Council might, and they hoped to have the co-operation of the County Council of the Isle of Wight, become the authority for town planning, but up to recently the County Council had no power

to deal effectively with town planning. Now it might become the sole authority, or the joint authority with other authorities. He would not labour that except to say that people could see how the local authorities had increased powers to deal with town planning, etc., and therefore should not let any enthusiasm they had towards this movement wane. What was the cause of this movement? The real cause was that certain people, not only those imbued with great artistic talent, but the public generally, realised that the countryside was being ruined. They had not to go any distance along their roads to observe that.

One thing which ruined their countryside, and one which they must not forget, was the burden on the landowners in the form of death duties and taxation. That had gone a long way to devastate the countryside. Death duties and taxation had forced landlords to sell, wholly or in part, their hereditary estates, and they had passed to people who had built bungalows and shacks in order to meet the pressing need for houses, and wayside garages with yellow and red painted pumps. Let no one forget that the Government was sometimes responsible for the disfigurement of the countryside. What about the Electricity Board? They could see wonderful rows of pylons going up which no one could say added to the beauty, even of what was not already a beautiful place.

The Earl of Crawford and Balcarres said they had a great deal to lose in Hampshire, and in many directions it was threatened in a way that other counties were not. It was especially important to-day that the approaches to the historic centres should remain intact. In every direction the beauty of the countryside was threatened; it meant that the approaches might become squalid, or that the exits were not worthy of the dignity of a great town. In many ways the preservation of rural amenities was a matter more for the towns than the country itself. Public opinion on these matters was being awakened. If they took the cutting down of trees, as they knew, they were being destroyed in many places in a ruthless degree. That was happening where roads were being widened, whereas they might, with a little forethought, have been preserved. An aesthetic value of a site was of definite cash value to the country. Opinion was only just becoming alive to these things because the dangers were becoming acute; unless they were up and taking action, spots and districts which they had looked upon as a heritage of beauty would be lost for ever. The C.P.R.E. was concerned in this problem; they wanted to control modern developments rather than stop them. They were not opposed to new roads, but they wanted to see them designed in some relation to the contour of the land. They were not opposed to housing schemes, but they should be controlled rather than spread ribbon-wise along all the roads of the country. In that movement they had the co-operation of several organisations interested in the many aspects of the problem, to whom they could turn for sound advice, with the result that they were able to focus on the whole question a volume of knowledge and considered opinion hitherto not available. The movement was growing apace, but there were plenty of areas where, in spite of a strong desire that something should be done, no organisation had yet been formed. Therefore, he rejoiced to hear of the conference they were holding that day. One result he hoped would be a strong and vigorous movement in the county, and, if it became necessary, they would take a strong line in opposition. The urgency of the matter was growing day by day, because their rural scenery was the only thing that was English in England; it was, as he had said, a heritage, and they should do their best to preserve it.

Mr. Guy Dawber, in the course of his address, said that one of the most depressing results of the change over-coming the country to-day was the bad type of house being

built. He drew attention to the formation of Advisory Panels, which had been set up in connection with town planning and building schemes. Unfortunately they were set up late in the day, but what they did was to give helpful advice in town planning and layout generally. If their existence was better known and understood, there would be less criticism of them; what was needed, therefore, was to make them better known and enable people to realise that they were out to help and not to hinder the authorities.

Disfigurement was being done to the countryside by the modern type of building more than by anything else, and there was no power to prevent it. Among the great supporters of the Advisory Panels was the Minister of Health, who had declared that, unless they could get a more general control over elevations, ugliness would prevail in all structures, and, he added, he meant to do everything in his power to promote the object for which the panels existed.

Mr. H. G. Griffin (Secretary to the C.P.R.E.), at the request of the Chairman, outlined the best methods of procedure for the formation of County Branches. Their County Branch would, he said, be a miniature C.P.R.E. At headquarters they wanted to de-centralise, and to see each county with its own Council. Such bodies already existed in Devon and Cornwall, and in Dorset steps were being taken in the same direction. There were 28 constituent bodies in the C.P.R.E., including the County Councils' Association, the District Councils' Association, the Landowners' Association, the Architects' Surveyors' and Land Agents' Societies, the R.A.C. and A.A., the W.I. Federation, the Footpaths Preservation Society, the Society for the Control of the Abuses of Public Advertising, etc., etc. In Hampshire the existing organisations should appoint representatives on the Central Body, from which they should form an Advisory Body.

Lord Manners moved:—

"That it is desirable that a branch of the C.P.R.E. be formed to operate in the geographical area of Hampshire and the Isle of Wight, the cities of Winchester and Portsmouth, and the county boroughs of Bournemouth and Southampton."

The resolution was unanimously agreed to.

Major H. Aris next moved:—

"That a Committee be appointed of the bodies responsible for calling this meeting, viz., the Hampshire Rural Community Council and the Hants and Isle of Wight Architectural Association, together with the Chairmen of the Committees responsible for the Town Planning Schemes within the area, with power to appoint a representative Council to draft a constitution, including arrangements for carrying on the secretarial duties."

Mr. J. S. Furley seconded and the resolution was agreed to.

#### SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS.

Mr. H. V. Lanchester, F.R.I.B.A., M.T.P.I., gave a lecture on "Indian Architecture" at Sheffield University, on 9 January 1930. In the course of his lecture he said that the earliest architectural work extant in India—300 to 400 B.C.—exhibited the influence of Persia. This influence was confirmed by writings on the political organisation which displayed similarities.

At a later date—A.D. 100 to 200—ornament had diverged, and design—*vide* the "topes" at Sanchi and elsewhere—was strongly influenced by timber construction. Sculptural decoration was used freely. This showed in the north-west Greek influence which did not, however, penetrate to the south.

In A.D. 600 to 1500 Southern India had a gradually developed architecture originally embodying such features as timber construction, thatched roofs, and the Buddhist groups of monastic cells. These latter were the basis of the decorations of the pyramidal "vimanas" (temples) and "gopurams" (temple gateways) which sometimes rose to a height of 200 feet.

The finest examples of this style was probably the rock-cut temple of Kailas at Ellora (A.D. 800), unrivalled throughout the world for its skilful contrast between sculptured and plain surfaces and the consequent distribution of light and shade. This style of work had remained the fixed tradition of Southern Indian temple architecture to the present day, though modern work was almost purely repetitive. It had also formed the basis of the style as exhibited in Cambodia and Sava which were colonised by Indian emigrant peoples.

Towards Central India, A.D. 1400 to 1550, the style was qualified by the Chalukyan peoples, who introduced interesting variants, but whose later work was somewhat debased though richly decorated with sculpture.

The buildings above referred to were all based on trabeated structure, though the "sun window," used decoratively, had the form of a horse-shoe arch.

In the north, 1100 to 1500, the purity of the Hindu architecture was qualified by the Moslem invasion which, coming through Persia, once more introduced the form of design then practised in that country—viz., the arched treatment, but this only by slow degrees until the Mogul invasion in 1500 brought a demand for buildings as near those of Persia as possible, such as Humayun's Tomb at Delhi and the Taj Mahal at Agra. These led the way to a new type generally known as Indo-Saracenic (1600–1900), in which the Indian manner of surfaces in receding planes was combined with the arched compositions of Persia. Many variants of that may be found in different districts of Northern India but the most successful architecturally was that of Gujarat on the west coast north of Bombay, where the Hindu element was strongest.

This mixed style did not penetrate to the south to any great extent, and the indigenous architecture there was only corrupted by influences from Europe, Portuguese, Dutch and British A.D. 1600–1800.

These influences had also, to a less extent, affected Northern India, as the Hindu had always been eclectic in his taste and prepared (except in sacred buildings) to adopt any feature that appealed to him.

The paper included some notes on the Hindu traditions for planning towns and examples, showing how the great temple formed the focus of the plan, and the rectangular main street line provided for the annual sacred procession. Other points dealt with were the organisation of the system of tanks and the use of these in relation to religious observances.

Domestic architecture in stone and in timber was also described, and some idea given of the general character of the towns and the variation due to local conditions, the term local being used in its broadest sense, India being less a nation than a continent with its numerous racial groups and its 60 major languages.

#### WEST YORKSHIRE SOCIETY OF ARCHITECTS.

A meeting of the West Yorkshire Society of Architects was held at its Leeds headquarters on 23 January, Mr. G. H. Foggitt, president, in the chair. After the election of new members and other formal business, the chairman introduced Mr. R. J. Gordon, the Leeds City librarian, who, besides coming to address the members on architectural literature, had arranged round the meeting room more than one hundred specimens of the books contained in the Leeds central loan and reference libraries relating to architecture.

Mr. Gordon said that they were living in an age of paper and printing, as well as of electricity. A mere collection of books did not make a library until they had been codified and catalogued, and, further, until the scope of the literature provided was clearly brought to the notice of those interested in particular branches of art or technique. It was only possible to bring books into circulation by publicity. Formerly such tactics were regarded as undignified, but happily that idea was dying out.

Mr. G. H. Foggitt moved a vote of thanks to Mr. Gordon, which was seconded by Colonel H. W. Barker.

## ISOMETRIC DIAGRAM OF THE CONSTRUCTION OF THE DOME OF ST. PAUL'S CATHEDRAL.

An illustrated Public Lecture will be given at Birkbeck College, Breams Buildings, Fetter Lane, E.C.4, on Monday, 3 March 1930, at 5.30 p.m. by Professor Beresford Pite, M.A., A.R.C.A., F.R.I.B.A., on "The Isometric Diagram of the Construction of the Dome of St. Paul's Cathedral," prepared by Mr. R. B. Brook-Greaves. The Chair will be taken by Sir Frederick Kenyon, G.B.E., K.C.B., D.Litt.

Members and Students of the R.I.B.A. are cordially invited to attend. Admission free.

## NEW BUILDING MATERIALS AND PREPARATIONS.

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the Director for any information he can impart regarding their properties and application.

## R.I.B.A. FINAL EXAMINATION, INDIA.

The R.I.B.A. Examination Board in India have arranged to hold the R.I.B.A. Final Examination in Bombay from 2 April to 9 April 1930. The last day for receiving applications, which should be sent to the Secretary of the R.I.B.A. Examination Board in India, 43 Apollo Street, Fort Bombay, is 3 March.

## THE TITE PRIZE AND THE VICTORY SCHOLARSHIP, 1930.

## PRELIMINARY COMPETITIONS.

The attention of intending competitors is called to the fact that the Preliminary Competitions for the Tite Prize and the Victory Scholarship will be held in London and at centres in the provinces on Thursday, 6 March, and Friday, 7 March 1930, respectively.

Forms of application for admission to the Preliminary Competitions may be obtained at the R.I.B.A., 9 Conduit Street, W.1. The closing date for the submission of forms of application is Saturday, 22 February 1930.

## Notices

## THE EIGHTH GENERAL MEETING.

The Eighth General Meeting (Ordinary) of the Session 1929-1930 will be held on Monday, 17 February 1930, at 8 p.m., for the following purposes:

To read the Minutes of the General Meetings (Special and Business) held on Monday, 3 February 1930; formally to admit members attending for the first time since their election.

To read the following paper, "The Thames Valley Preservation Scheme," by Professor Patrick Abercrombie, M.A. (Liverpool) [F.].

## ELECTION OF MEMBERS, 16 JUNE 1930.

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 16 June 1930 they should send the necessary nomination forms to

the Secretary R.I.B.A., not later than Saturday, 8 March 1930.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (c) of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

## PAMPHLET ON PROFESSIONAL CONDUCT AND PRACTICE.

At the suggestion of the Practice Standing Committee, the Council of the R.I.B.A. have had reprinted and bound together in pamphlet form the following papers on Professional Conduct and Practice, by Mr. W. E. Watson, F.R.I.B.A., Barrister-at-Law, that have appeared in recent years in the R.I.B.A. JOURNAL:—

- (1) Easements (reprinted from R.I.B.A. JOURNAL of 17 September 1927).
- (2) Handbook of Architectural Practice (reprinted from R.I.B.A. JOURNAL of 28 January 1928).
- (3) Party Walls (reprinted from R.I.B.A. JOURNAL of 24 November 1928).
- (4) Contract (reprinted from R.I.B.A. JOURNAL of 12 January 1929).
- (5) Specification (reprinted from R.I.B.A. JOURNAL of 9 February 1929).

While the papers are not exhaustive treatises on the subjects, they are based on the standard works which are recommended for student courses, amplified by incidents arising in the Courts of Justice.

The Council consider that the papers will be found helpful to the inexperienced architect and to others in dealing with those questions which present difficulty in everyday practice, and are specially recommended for perusal by students.

A general index has been prepared by Mr. H. C. Hughes, M.A. (Cantab) [A.], also an index of cases.

Copies of the pamphlet can be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, W.1, price 2s. 6d. each.

## APPLICATIONS FOR MEMBERSHIP.

## ELECTION: 7 APRIL 1930.

The following applications for election have been received. Notice of any objection or other communication respecting the candidates must be sent to the Secretary for submission to the Council prior to Monday, 3 March 1930.

## AS HON. ASSOCIATES [2].

ALEXANDER: SIDNEY ARTHUR, M.A., Canon and Treasurer of St. Paul's Cathedral, 2 Amen Court, London, E.C.4.

GOETZE: SIGISMUND CHRISTIAN HUBERT, Grove House, Regent's Park, N.W.8.

## AS HON. CORRESPONDING MEMBERS [2].

PONTREMOLI: EMMANUEL, President of the Société Centrale des Architectes Français, Professor à l'école Supérieure des Beaux Arts à Paris. Inspecteur des Batiments et Palais Nationaux. Membre de l'Académie des Beaux Arts (Institut de France). 1 Rond Point, Bugeaud, XVIème, Paris.

SANO: DR. RIKI, Lecturer of Imperial University, Tokyo.



President of the Japanese Institute of Architects, Dean of Technical College of Nihon University, Tokyo, 160 Kagomachi, Koishikawa-ku, Tokyo, Japan.

## AS FELLOWS [18].

BENSLYN : WILLIAM THOMAS, A.R.C.A. [A. 1911], 5 Lancaster Place, Strand, W.C.2 ; 17 Easy Row, Birmingham ; 12 Charlotte Road, Edgbaston, Birmingham.

BROWN : Colonel JOHN, C.B., C.B.E., D.S.O., T.D., J.P., D.L. [A. 1921], 83 St. Giles Street, Northampton ; Harpole Grange, Northampton.

BUTLER : CECIL GEORGE [A. 1921], Architects' Department, Temple Fortune House, Golders Green, N.W. ; 33A The Parade, Golders Green, N.W. ; 221 Hampstead Way, Golders Green, N.W.11.

COBB : ROBERT STANLEY, M.C. [A. 1924], P.O. Box 58, Nairobi, Kenya Colony.

CULLEN : ALEXANDER, F.S.I., F.S.A. (Scot.) [A. 1920], 88 Cadzow Street, Hamilton, Scotland ; Invercoe, Uddingston, Lanarkshire.

HUGHES : HENRY CASTREE, M.A. (Cantab.) [A. 1921], Tunwell's Court, Trumpington Street, Cambridge ; Garner Cottages, Grantchester, Cambridge.

OWEN : REGINALD WYNN [A. 1901], Euston Station, London, N.W.1 ; Staceys, Harwoods Road, Watford, Herts.

ROLLO : ROBERT LESLIE [A. 1920], Aberdeen School of Architecture, Robert Gordon's Colleges, Aberdeen ; 375 Union Street, Aberdeen ; Camloun, Culter, Aberdeen.

SOMERVILLE : WILLIAM LYON [A. 1928], 2, Bloor Street West, Toronto ; 269 Oriole Parkway, Toronto.

SURMAN : JOHN BURGESS [A. 1909], 17 Easy Row, Birmingham ; 45 Selwyn Road, Edgbaston, Birmingham.

WOOD : WILLIAM WALTER [A. 1921], 8 Sussex Terrace, Plymouth ; Down Thomas, Plymouth.

WORTHINGTON : JOHN HUBERT, O.B.E., M.A., Hon. A.R.C.A. [A. 1912], 178 Oxford Road, Manchester ; The Pantiles, Alderley Edge, Cheshire.

And the following Licentiates who have passed the qualifying Examination :—

CURRY : HAROLD WYNNE, F.S.I., 51A Catherine Street, Westminster, S.W.1.

HOLMES : ARTHUR HERBERT, Tower Buildings, 99 High Street, Southend-on-Sea ; Brick House Farm, Pitsea, Essex.

KESTIVEN : LEOPRIC, Asst. Architect, Public Works Department, Selangor, Federated Malay States.

ROBERTS : FREDERICK ANDREW, Earl Chambers, Mold ; "Rusholme," Mold.

And the following Licentiates who are qualified under Section IV, Clause 4 (c) (ii) of the Supplemental Charter of 1925 :—

CAMPBELL : WILLIAM, 6 Pall Mall, Hanley, Stoke-on-Trent ; Victoria Road, Shelton, Stoke-on-Trent.

SNOWDEN : THOMAS, County Buildings, Land of Green Ginger, Hull ; 1 Salisbury Street, Hull.

## AS ASSOCIATES [43].

BOON : GEOFFREY MAURICE [Final], "Nashdom," Hope Road, Prestwich, Manchester.

BRADBURY : RONALD, B.A. Hons. (Arch.), Manchester. (Passed five years' course at the School of Architecture, Victoria University, Manchester. Exempted from Final Examination after passing Examination in Professional Practice), Taxal Gate, Whaley Bridge, Stockport.

BRENCHLEY : ARTHUR REGINALD [Final], "Cumshaw," Trinity Road, Gillingham, Kent.

BRENTNALL : RALPH HERBERT [Final], 28 Victoria Park, Fishponds, Bristol.

BRIGHT : GEORGE EDWARD [Final], 49 Hildrop Road, Tufnell Park, London, N.

BROWN : COLLINGS WILLIAM [Special], Public Works Department, Union Buildings, Pretoria, South Africa.

BUTLER : RONALD MCCONNELL (Passed five years' joint course

at the Birmingham School of Architecture and the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice), Redclyffe, Halesowen, near Birmingham.

CARTER : EDWARD JULIAN, B.A. Cantab. (Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice), 4, Oakley Street, Chelsea, S.W.3.

CASSELLS : GEORGE ARTHUR (Passed five years' course at the Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice), 1 Corstorphine Park Gardens, Corstorphine, Midlothian.

CHAPLIN : JOHN PERCIVAL [Final], 22 Weaponness Valley Road, Scarborough.

DOVER : JOHN GORDON (B.A. Cantab.) [Final], 66 Willfield Way, London, N.W.11.

DUFFY : THOMAS [Special], 46 Third Avenue, Heaton, Bolton.

FLETCHER : JANET (Miss) (Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice), 52 Campden Hill Square, London, W.8.

GRAYSON : ARTHUR BELLHAM (Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice), The Manse, Halesworth, Suffolk.

HASKINS : ALLAN DANIEL AITKEN [Final], 16 Sampson Road, Sparkbrook, Birmingham.

HUGHES : JOHN LESLIE, Dip. Arch. (L'pool) (Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination after passing Examination in Professional Practice), 5 Edge Lane, Edge Hill, Liverpool.

JOHNSON : ALLAN, Dip. Arch. (Leeds) [Final], c/o 106 Hendon Way, Cricklewood, N.W.2.

KEMP : SIDNEY JAMES, M.M. [Final], Tilehurst, Farley Road, Selsdon, South Croydon.

KININMONTH : WILLIAM HARDIE (Passed five years' course at the Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice), Camborne Hotel, 62 Leinster Square, London, W.2.

MACDONALD : HUGH SINCLAIR (Passed five years' course at the Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice), The Rowans, Princes Street, Thurso, Caithness.

McMULLEN : ALEXANDER LAWRENCE, B.A. Cantab. [Final], 32 Evelyn Mansions, Carlisle Place, S.W.1.

MARTIN : JOHN LESLIE (Passed five years' course at the School of Architecture, Victoria University, Manchester. Exempted from Final Examination after passing Examination in Professional Practice), Holmleigh, Bramhall Lane, Bramhall, Cheshire.

MAYNARD : FREDERICK JAMES [Final], 158 Pinner Road, Harrow, Middlesex.

MURRAY : JAMES MACKIE (Passed five years' course at the Edinburgh College of Art. Exempted from Final Examination after passing Examination in Professional Practice), 5 Dick Place, Edinburgh.

NEIL : CHARLES WARREN [Final], "Langley," 14 Valkyrie Road, Westcliff-on-Sea, Essex.

NISBET : JOHN ATHELSTAN VICTOR, B. Arch. Sydney (Passed five years' course at Sydney University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice), c/o The National National Bank of Australasia, Ltd., 7 Lothbury, E.C.2.

PATKER : VITHAL MUKUND (Passed five years' course at the University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice), 27 Narcissus Road, N.W.6.

PHILLIPSON : BEATRIX JANET (Miss), B.A. (London) (Passed

five years' course at the University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice), College House, Dollis Avenue, Finchley, N.3.

PRICE: GEOFFREY LANGFORD [Final], 15 Harley Terrace, Gosforth, Newcastle-on-Tyne.

RANDALL: GERALD FRAYNE, B.A. Eng. Camb. (Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice), Westmoor, Tillington, Petworth, Sussex.

REA: HERBERT FRANCIS [Final], Lakemead, Totnes, Devon.

SEGAR-OWEN: GODFREY JOSCELYN SEGAR [Final], Palmyra Square Chambers, Warrington.

SHAW: ROBERT [Final], Main Street, Cottingley, Bingley, Yorkshire.

SHEPHERD: GEORGE HENRY [Final], c/o 31 Stubley Road, Heckmondwike.

SMEED: CHARLES WILLIAM JAMES (Passed five years' course at the University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice), Electric House, Station Road, Chingford, London, E.4.

SOMAKE: ELLIS EDWARD (Passed five years' course at the University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice), 17 Hendon Way, Cricklewood, N.W.2.

STANLEY: LESLIE STUART, M.A. Cantab. [Special], 16 Cole Park Road, Twickenham, Middlesex.

STEELE: FRANK REGINALD [Final], "Newlands," Stockton Brook, Stoke-on-Trent.

TASSELL: GEORGE EDWARD [Final], "Almaville," Tillington, Stafford.

TAYLOR: GEORGE SWAN [Special], 35 Comely Bank Road, Edinburgh.

WESTERMAN: ALBERT EDWIN (Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice), 88 St. James's Avenue, Beckenham, Kent.

WHEELER-CARMICHAEL: SAMUEL DENNIS (Passed five years' course at the University of London School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice), 22 Portman Street, W.1.

YOUNG: WILLIAM EDWARD [Special], 16 Leyburn Road, Moston Estate, Failsforth, Manchester.

## Queries and Replies

[A large number of questions on points of professional practice and technical interest are addressed to the Practice and Science Standing Committees and to other Committees of the Institute.

The Council, on the recommendation of the Science Standing Committee, have decided to adopt the procedure of publishing such queries in the JOURNAL when on matters of general interest, together with the replies of those members who, having special knowledge and experience of the particular questions, have been asked to express their opinions upon them. The scheme is based upon that adopted by the Surveyors' Institution.

The identity of the member seeking the information will not be disclosed, but the replies published will be signed by the members who have supplied them.]

Query No. 4.

### FACING BRICKS.

What is the best practice with regard to facing work in brick buildings—an absorbent brick or a hard brick?

We have recently had trouble with 9 in. external walls built throughout with hard Staffordshire bricks in cement mortar, and the recent rains have penetrated through.

In the writer's own house, which is built with 9 in. walls faced with thin sand faced bricks, with frog sinking, and backed with hard common bricks the walls have proved weather-tight. We can only account for this because the horizontal joints do not go through the walls, except, say, in every sixth course.

We should be glad to have the views of other members of the Royal Institute.

### Replies to Query No. 4.

The capacity of brickwork to absorb moisture or driving rain and thus to conduct damp to the interior plastering, depends largely upon its capacity for capillary attraction. As capillarity varies inversely with the cube of the diameter of interstices, an open texture like pumice, aerocrete, or a hand-made stock brick obviously makes for dry walls; whilst a dense structure such as is found in Fletton or Staffordshire bricks invites damp.

An eggcupful of water poured over a dry London stock brick will run over the edges. Poured over a typical dry Fletton it will never reach the edges, being sucked greedily into the interior.

For the same reason hard dense cement rendering can be far less waterproof than the soft but less dense lime rough cast.

Hardness, as such, has little or no waterproofing value, provided that a material has sufficient hardness to resist any tendency to become unduly friable under the action of weather.

The possibilities of tar emulsion for waterproofing walls are not yet fully explored.

PERCY J. WALDRAM [L.].

It is almost impossible to make a brick wall watertight owing to the mortar joints. The horizontal joints are generally well filled, but seldom the vertical joints, hence the least pointing crack will often admit wet. With a porous brick such moisture is absorbed and unless the brick reaches saturation point this will continue with surface evaporation except in saturated air conditions. In the case of an impervious brick surface, evaporation being absent, the moisture tends to be absorbed by the internal bricks or plaster where it appears and spreads. The fewer through joints, the less likely is moisture to reach the internal face. A well burnt porous brick is thus better than an impervious brick for most purposes, but drying intervals are necessary, and with 14 inches of rain in two months even an 18-inch solid wall will not keep wet out on south and west aspects. Cavity walls seem to be the only sure means of preventing wet walls in exposed situations after long spells of bad weather. Various specifics for treating bricks to exclude wet seldom last more than two years and in my opinion most of them are wrong in principle.

ALAN E. MUNBY [F.].

Unfortunately, the conditions are not given very clearly.

It must be assumed that "hard Staffordshire brick" is a pressed brick with an impervious face, and that this brick is non-absorbent.

The recent gales have exerted a pressure of between 20 and 25 lb. per square foot on vertical surfaces in some districts. Such conditions might actually cause rain to penetrate a porous brick for a short distance, but it would not drive it through a one-brick wall.

In my opinion the water was carried through the mortar joints by capillary attraction. It must be noted that the impervious bricks could do nothing to relieve the joints by absorption.

This wall is doubtless very well built with the joints completely filled with mortar, for where discontinuity occurs capillary attraction ceases, unless enough water accumulates to bridge the gap.

It is particularly annoying to find that the excellence of a piece of work has probably contributed directly to a failure.

Unsuitable grading of the sand used for the mortar for building or pointing would also produce favourable conditions for the passage of water through the joints.

In the case of the red sand faced wall the conditions are entirely different physically and structurally. I assume that this wall was subjected to precisely similar conditions of wind and rain as in the former case. Now some red sand faced bricks will absorb quite a large quantity of water. If porosity is continuous *through* any part of the brick capillary attraction would carry the water through the brick itself, provided that the supply of water was maintained on the surface. We are told that a hard brick backing was used in this wall, and that continuity of structure was only secured in every sixth course.

I agree with the writer in thinking that the reason for the weather resisting properties of this wall is that there was so small a proportion of through bricks employed. The through bricks, however, would be expected to conduct water through the wall, and it may be remarked that this is quite a common failing in the headers of "one brick" work faced with porous bricks.

In my opinion lightly burnt, soft and porous bricks should not be used for facing. Frost on a soft, wet brick is always injurious.

Hard bricks can be had which are delightful in both colour and texture.

I am using such a brick now from a yard at Shiplake, Oxfordshire, which absorbs only an average of 5.05 per cent. of water after seven days' immersion. Water only penetrates these bricks through a thin layer, and when water ceases to reach the surface evaporation takes place rapidly.

Another serious objection to the soft brick, which is capable of absorbing a large quantity of water, is that when evaporation takes place the temperature of the wall falls considerably, and this would tend to produce condensation on the inner surface of the wall if the atmosphere became humid and the wall surface was impervious.

G. N. KENT [L.].

At the request of several members, copies of the questions and answers are now printed as separate leaflets and can be obtained free on application to the Secretary.

## Competitions

### ACCRINGTON: NEW POLICE AND FIRE STATIONS.

The Accrington Corporation invite architects to submit, in open competition, designs for new Police and Fire Stations.

Assessor: Mr. Herbert J. Rowse [F.].

Premiums: £250, £150 and £100.

Last day for receiving designs, 28 February 1930. Conditions of the competition may be obtained on application to the Town Clerk, Town Hall, Accrington. Deposit £2 2s.

### CLYDEBANK: WAR MEMORIAL.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the Promoters in the hope of securing

an amendment. In the meantime Members should not take part in the competition.

### KING'S LYNN: PROPOSED NEW SCHOOL.

The Competitions Committee desire to call the attention of Members to the following notice which has been issued by the Institute:—

"Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions."

### LIVERPOOL: PROPOSED PIER HEAD IMPROVEMENTS.

The Liverpool City Council propose to offer premiums of 1,000 guineas and 500 guineas in connection with a competition for the improvement of the amenities of the Pier Head. [Conditions are not yet available.]

### PLYMOUTH: SUNDAY SCHOOL, FIRST CHURCH OF CHRIST SCIENTIST.

The Competitions Committee desire to call the attention of Members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the Promoters in the hope of securing an amendment. In the meantime Members should not take part in the competition.

## Members' Column

### ADMINISTRATIVE COUNTY OF LONDON.

The London County Council invites applications for the position of principal for the new Building Trade School at Lime Grove, Shepherd's Bush, W.12. The school will provide accommodation for 180 boys in a junior day technical school and about 800 evening students. The work of the school will include practical and theoretical instruction in various branches of the building trade.

Preference will be given to a candidate with qualifications in architecture, who has had experience in organisation and teaching.

The person appointed will be required to commence work in April 1930, but the school will not be ready for occupation until September 1930. During the interval the Principal will be required to devote attention to the organisation, ordering of the necessary equipment and the preliminary arrangements for opening in September next.

After September 1931, he will also be placed in charge of the existing school of arts and crafts, which forms part of the same building as the building trade school. Further particulars will be forwarded to all applicants.

Salary—£820, rising by £50 a year to a maximum of £960 a year. Apply Education Officer (T.1), the County Hall, Westminster Bridge, S.E.1 (stamped addressed foolscap envelope necessary) for form to be returned by 11.0 a.m. on 28 February 1930. Canvassing disqualifies.

MONTAGU H. COX,

Clerk of the London County Council.

MR. H. T. JACKSON.

Mr. H. T. JACKSON, A.R.I.B.A., A.M.I.Struct.E., 61 Huntingdon Road, Coventry, begs to state that his telephone number is now Coventry 3327.

### CHANGE OF ADDRESS.

MR. H. JOHN PHILLIPS [L.], late of 35 Paradise Street, Birmingham, has moved to 30 Waterloo Street, Birmingham. Telephone: Central 1196.

### PARTNERSHIP WANTED.

FELLOW (Public School and University) who is approaching retirement, desires to make partnership arrangement as regards

his own work only, with firm of, preferably, two well-established architects in West or Central London. Personal references asked and given.—Reply "Bonax," c/o Editor R.I.B.A. JOURNAL.

An old-established North Country firm of architects is open to take into practice an architect of good experience in the preparation of designs, working drawings, details, and especially quantities, with a view to an early partnership. Comprehensive quantities and specifications, and careful scrutiny and checking of all building accounts are of utmost importance.—Apply, giving full information, stating experience, etc., to Box 1087, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

#### COMMENCEMENT OF PRACTICE.

MR. ARCH. PURSGLOVE, A.R.I.B.A., P.A.S.I., has now commenced practice as a chartered quantity surveyor at No. 79 Mosley Street, Manchester. Tel.: Central 3274.

#### COLLABORATION WANTED.

A GENTLEMAN of middle age quietly practising in West End and highly experienced, seeks opportunity of discussing the merits of an association with a senior or firm willing to afford a wider aspect for the writer's ambition and necessity to do far more work.—Reply Box 8082, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

#### OFFICE ACCOMMODATION WANTED.

L.R.I.B.A. would be glad to meet a member with spare office accommodation in W. or W.C. district, preferably one to whom occasional assistance would be of value.—Reply Box 2313, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

#### WANTED.

SIR BANISTER FLETCHER'S *History of Architecture*, also other books on Building Construction and Architecture, in good condition. State price and all particulars.—Box 1230, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

## Minutes VII

SESSION 1920-1930.

At a Special General Meeting held on Monday, 3 February 1930 at 8 p.m., Sir Banister Fletcher, F.S.A., President, in the Chair.

The attendance book was signed by 7 Fellows (including 4 Members of Council), 7 Associates (including 1 Member of Council), and 4 Licentiates (including 2 Members of Council).

The Minutes of the Special General Meeting held on Monday, 18 March 1929 having been published in the JOURNAL were taken as read, confirmed and signed as correct.

The President announced the object of the meeting, viz., to elect the Royal Gold Medallist for the current year.

On the motion of the President it was resolved by acclamation:—

"That, subject to His Majesty's gracious sanction, the Royal Gold Medal for the promotion of architecture be presented this year to Mr. Percy Scott Worthington, M.A. Oxon., Litt.D., F.S.A., F.R.I.B.A., in recognition of the merit of his work as an architect."

The Special General Meeting then terminated.

## Minutes VIII

At the Seventh General Meeting (Business) of the Session, 1929-1930, held on Monday, 3 February 1930, immediately after the Special General Meeting above recorded and similarly constituted.

The Minutes of the Ordinary General Meeting held on Monday, 20 January 1930, having been published in the JOURNAL, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:—

The Rt. Hon. Viscount Esher, G.C.B., G.C.V.O., elected an Hon. Fellow in 1913.

Charles William Callcott, elected Licentiate 1910.

Harry Pilmore Hoskins, elected Licentiate 1911.

John Bryan Nisbet, elected Licentiate 1911.

Horace Edward Rossiter, elected Licentiate 1912.

And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following candidates for Membership were elected by show of hands:—

AS HON. FELLOW (1).

LLEWELLYN: SIR WILLIAM, K.C.V.O., P.R.A.

AS HON. ASSOCIATE (1).

BLOUNT: COLONEL EDWARD AUGUSTINE, C.B.E., F.S.I., Chevalier de la Legion d'honneur. Agent to Lord Howard de Walden. Worth, Sussex.

AS FELLOWS (10).

ARCHER: HOWARD DENNES [A. 1919], Nairobi.

BURNETT: PERCY VIVIAN [A. 1921].

EPRILE: CECIL JACOB [A. 1921].

FITZGERALD: GEORGE EDMONDS [A. 1909], Pretoria.

HASELDINE: CYRIL FRANCIS WILLIAM [A. 1919], Nottingham.

And the following Licentiates who have passed the qualifying Examination:—

ADAMSON: JAMES ROBERTSON, Bolton.

BIRD: HUGO RITCHIE, Brentwood, Essex.

OGDEN: CLEMENT COPELAND, Leicester.

SCOTT: WILLIAM, Bolton.

And the following Licentiate who is qualified under Section IV, Clause 4 (c) (ii) of the Supplemental Charter of 1925:—

LAKE: GEORGE FREDERICK.

AS ASSOCIATES (7).

BAYNE: OSCAR ANDREW [Final], Melbourne, Australia.

CHAPLIN: SIDNEY GEORGE [Final].

HEATH: CLIVE PATTERSON [Passed five years' course at Sydney University School of Architecture. Exempted from Final Examination after passing Examination in Professional Practice], Sydney, Australia.

HIGHET: GRAEMIE IAN CAMPBELL [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Woking, Surrey.

HIRST: WILLIAM [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Durban, Natal.

PESKETT: HARRY MICHAEL [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Redhill, Surrey.

WHITTINGHAM: ARTHUR BENSLEY, M.A. (Cantab.) [Passed five years' course at the Architectural Association. Exempted from Final Examination after passing Examination in Professional Practice], Ipswich, Suffolk.

The Chairman announced that by a resolution of the Council the following had ceased to be members of the Royal Institute:

*As Associates.*

Raymond Synnot.

Charles Arthur Ford Whitcombe.

Llewellyn Edwin Williams.

Cecil Reynolds Winter.

*As Licentiates.*

Thomas Brown.

William Hull-Brown.

Walter Panton.

Vamanrao Viththalrao Vadnerkar.

The proceedings closed at 8.10 p.m.

#### R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1930.—22 February; 8, 22 March; 12, 26 April; 10, 24 May; 7, 21 June; 12 July; 9 August; 20 September; 18 October.



